

THE LATE SONATAS OF SILVIUS LEOPOLD WEISS

A DISSERTATION

SUBMITTED TO THE DEPARTMENT OF MUSIC  
AND THE COMMITTEE ON GRADUATE STUDIES  
OF STANFORD UNIVERSITY  
IN PARTIAL FULFILLMENT OF THE REQUIREMENTS  
FOR THE DEGREE OF  
DOCTOR OF PHILOSOPHY

by

Douglas Alton Smith

May 1977

© Copyright 1977

by

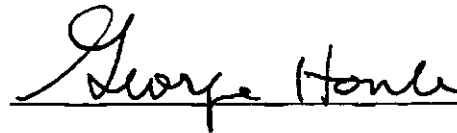
Douglas Alton Smith

I certify that I have read this thesis and that in my opinion it is fully adequate, in scope and quality, as a dissertation for the degree of Doctor of Philosophy.



(Principal Adviser)

I certify that I have read this thesis and that in my opinion it is fully adequate, in scope and quality, as a dissertation for the degree of Doctor of Philosophy.



I certify that I have read this thesis and that in my opinion it is fully adequate, in scope and quality, as a dissertation for the degree of Doctor of Philosophy.



Approved for the University Committee  
on Graduate Studies:

(Dean of Graduate Studies).

Silvius Leopold Weiss





## ACKNOWLEDGEMENTS

I am thankful for the help of many individuals and institutions while writing this dissertation. I am especially indebted to my adviser, Professor Albert Cohen, for his guidance and assistance both with the over-all conception of the thesis and with countless details. The other members of my reading committee, Professors George Houle and Leonard Ratner, also offered many insights and suggestions that have strengthened the dissertation.

I wish to thank Oberbibliotheksrat Dr. Burgemeister and Dr. Reich of the Sächsische Landesbibliothek for answering a variety of questions and granting me permission to study their valuable manuscript and transcribe excerpts from it. I am grateful to the staffs of the Manuscript Division of the Universitätsbibliothek der Karl-Marx-Universität in Leipzig and of the Niedersächsisches Staatsarchiv in Wolfenbüttel for supplying films of their documents and permitting their reproduction here.

In addition, I wish to express my appreciation to Mr. David Rhodes of Boston, Dr. Josef Klima of Vienna, Dr. Emil Vogl of Prague, Mrs. Diana Poulton of London, and Professor Arthur Ness of Daemen College, New York, for assistance in finding and obtaining films of manuscripts used in this study. Mr. David Philipps of Milwaukee undertook the meticulous task of checking the concordances in an early draft of Appendix II, and, finally, Mr. Robert Lundberg of Portland, Oregon, graciously supplied the photographs of lutes.

# CONTENTS

PLATES . . . . .	vii
TRANSCRIPTIONS. . . . .	viii
INTRODUCTION. . . . .	1

## Part I. BACKGROUND

### Chapter

1 Biography . . . . .	7
2 Newly-Discovered Documents . . . . .	16
3 The Lute of Weiss . . . . .	29
4 Weiss's Legato Style . . . . .	35
5 Chronology. . . . .	40

## Part II. STYLE ANALYSIS

6 The Sonata of Weiss. . . . .	43
7 Individual Sonata Movements. . . . .	45
Preludes. . . . .	46
Allemandes and Entrées. . . . .	53
Overtures . . . . .	63
Courantes . . . . .	71
Bourrées . . . . .	80
Sarabandes. . . . .	89
Minuets . . . . .	95
Gigues, Prestos, and Allegros. . . . .	100
Optional Movements. . . . .	107
SUMMARY . . . . .	111
SOURCES AND SIGLA . . . . .	115
BIBLIOGRAPHY. . . . .	117
APPENDIXES	
I. Agréments . . . . .	121
II. Index of Incipits and Concordances . . . . .	123

## PLATES

### Plate

1	Silvius Leopold Weiss. . . . .	.iii
2-4	Letter from Weiss to Madame L. A. V. Gottsched (September 28, 1741). . . . .	19-21
5	Entry by Weiss in the Album of Conrad Arnold Schmid (August, 15, 1742). . . . .	.23
6	Eleven-course lute by J. C. Hoffmann, Leipzig, 1716 (Brussels, Musée Instrumental) .. . . .	.30
7-8	Thirteen-course lute by Leonhardt Pradter, Prague, 1689 (Vienna, Kunsthistorisches Museum). . . . .	.32
9	Thirteen-course theorbo by Martin Hoffmann, Leipzig, 1692 (Nuremberg, Germanisches Nationalmuseum) . . . . .	.33

## TRANSCRIPTIONS

Prelude (spurious), Dl 23 . . . . .	52
Allemande in A minor, Dl 16 . . . . .	58
Introduzione in A major, Dl 20. . . . .	66
Courante in G minor, Dl 30. . . . .	75
Bourrées in B-flat major, Lbm f. 20r and Dl 24 . . . . .	82
Bourrée in A minor, Dl 16. . . . .	87
Sarabande in F-sharp minor, Dl 20 . . . . .	94
Minuet 1 and 2 in A minor, Dl 16 . . . . .	99
Presto in C major, Dl 11. . . . .	103

## INTRODUCTION

Two distinct styles of lute playing flourished in Europe during the seventeenth century, the Italian and the French, each of which spread far beyond its national boundaries and influenced late playing in most other European countries throughout the baroque era.

The Italians developed the arciliuto, theorbo and chitarrone<sup>1</sup> late in the sixteenth century and used them as continuo instruments for the next hundred years largely to the exclusion of the solo lute. In the baroque, thoroughbass accompaniment seems to have been the major occupation of Italian lutenists, since very little solo lute music survives in seventeenth- and eighteenth-century Italian sources. These continuo lutes were also used until the end of the baroque era in France, the Low Countries, Germany, England, Scandinavia, and even in Eastern Europe and Russia, a sign of the impact and importance of Italian innovations.

Solo lute music in most of Europe during the middle and late seventeenth century was dominated by the French, who cultivated miniature dance forms and developed a highly idiomatic, arpeggiated style known as style brisé. In this style, individual voices of a contrapuntal texture are woven together into a rhythmically complex fabric and ornamented liberally with agréments. Many manuscripts and prints containing music by French lutenists survive in libraries not only in France but also in collections dating from the seventeenth and eighteenth centuries in several Central and Eastern European countries. The last French

---

<sup>1</sup>See Robert Spencer, "Chitarrone, Theorbo and Archlute," Early Music 4, No. 4 (October, 1976): 407-423, for an explication of the function of and differences between these instruments.

publications of music for solo lute appeared in the 1690's; in the eighteenth century, the lute no longer occupied a position of central importance in France.

German lutenists of the late seventeenth century, beginning with Esaias Reusner the Younger (1636-1679) and Jacques Bittner (fl. 1680's) adopted the style brisé and composed suites of dance movements, both of which in modified form continued to characterize German lute music throughout the remainder of the baroque era. In the first half of the eighteenth century, many German and Austrian courts employed lutenists, as chamber musicians, who also played theorbo continuo in the court orchestras. In addition, a large number of noble and bourgeois amateurs cultivated the lute, some of them composing music for it. Suites and individual pieces by some fifty to sixty Central European lutenists survive today. Of these, the lutenist who composed the most music and who, by common consent, was considered the finest of all is Silvius Leopold Weiss (1686-1750). In fact, Weiss left the largest corpus of music for solo lute of any composer in the history of the instrument. Furthermore, the quality of this music considerably exceeds that of most other baroque composers for lute. Weiss's works unquestionably can stand beside the output of Francesco da Milano, John Dowland and Denis Gaultier as representing some of the finest music in the lute's literature. Indeed, even in the eighteenth century the quality of his musical style was compared to that of the harpsichord suites of Johann Sebastian Bach.<sup>2</sup>

Weiss occupied a towering position in the history of lute music. Already by the 1720's he was generally regarded as the greatest lutenist

---

<sup>2</sup>Johann Nikolaus Forkel, Musikalischer Almanach... auf das Jahr 1782, p. 111, cited by Werner Neumann and Hans-Joachim Schulze, Bach-Dokumente 3 (Kassel and Basel: Bärenreiter, 1972): 351.

then alive,<sup>3</sup> and many young lutenists were attracted to study with him in Dresden. Yet he has remained virtually unknown to musicians and historians of recent times, probably because his instrument was totally eclipsed by the keyboard in the course of the eighteenth century and the lute music of his time forgotten.

There was considerable interest in the music of Weiss, as well as in that of other baroque lutenists, in Germany during the 1920's and 1930's, a phenomenon which in part grew out of the widespread use of the guitar-lute by German folksingers of that period. Unfortunately, the development of this interest was interrupted by World War II and the resultant social and economic hardships, as well as by the death of one of the historical lute's most eloquent spokesmen and performers, Hans Neemann.<sup>4</sup> Today, as a result of strong interest in research and performance of early music in both Europe and America, classical guitarists have increasingly transcribed lute pieces (including those of Weiss) for their instrument, and the number of performers who have learned to play the baroque lute (from tablature) is steadily increasing.

In spite of this increased interest, a great deal of research remains to be done on Weiss and his works. Our present picture of him is based upon the pioneering biographical and bibliographical studies by Hans Volkmann and Hans Neemann and upon two doctoral dissertations,

---

<sup>3</sup>Johann Mattheson, "Lauten-Memorial," appendix to Der neue göttingsche... Ephorus (Hamburg: By the author, 1727), p. 117.

<sup>4</sup>Neemann was a prominent performer on the historical lute (distinguished from the six-string folk lute in guitar tuning), played at the Bach Festivals in the 1930's and published scholarly articles as well as practical articles and performing editions in the field of lute music. In a letter of May 25, 1975, Erich Schütze of Berlin, a long-time friend and student of Neemann, informed the author that Neemann joined the army in 1942 and died not long afterwards of meningitis.

neither of which, however, considers the late sonatas of Weiss.<sup>5</sup> New biographical materials and musical sources have been uncovered since these studies appeared. It is the goal of the present thesis to incorporate these new materials and sources into our picture of Weiss's life and works and to provide a basis for stylistic criticism of these works through clarification of changes in the development of his style. Special emphasis is placed on the fifteen late sonatas, found in Dresden, Sächsische Landesbibliothek Mus. Ms. 2841, Vol. 1 (D1); most of these are as yet unpublished.<sup>6</sup>

Pieces from another large source, London, British Library Add. 30387 (Lbm), are cited extensively, since they represent the bulk of Weiss's compositional activity during his first several years at Dresden (1717-1724). Both the Dresden and London manuscripts are reliable sources that contain many holographs, and some pieces in the latter, in the handwriting of anonymous copyists, contain corrections and additions in the handwriting of Weiss.

---

<sup>5</sup>Hans Volkmann, "Sylvius Leopold Weiss, der letzte grosse Lautenist," *Die Musik* 6, No. 17 (1906/07): 273-289; Hans Neemann, "Die Lautenhandschriften von Sylvius Leopold Weiss in der Bibliothek Dr. Werner Wolffheim, Berlin," *Zeitschrift für Musikwissenschaft* 10 (1928): 396-414; Neemann, "Die Lautenistenfamilie Weiss," *Archiv für Musikforschung* 4 (1939): 157-189; Karl Prusik, "Kompositionen des Lautenisten Sylvius Leopold Weiss" (Ph.D. dissertation, University of Vienna, 1923); Wilton Mason, "The Lute Music of Sylvius Leopold Weiss" (Ph.D. dissertation, University of North Carolina at Chapel Hill, 1949).

<sup>6</sup>The largest currently available published collection of music of Weiss is the transcription of all the solo sonatas in Lbm: Sylvius Leopold Weiss, *Intavolatura di Liuto*, 2 vols., transcribed by Ruggero Chiesa (Milan: Suvini Zerboni, 1967).

A facsimile edition of the Dresden manuscript will be published in 1977 by the Zentral-Antiquariat der DDR of Leipzig. An edition of the complete works of Weiss is currently being prepared by the writer and collaborators from the Lute Society of America.



Besides works for solo lute, which form the main part of his production, Weiss also left some ensemble music for lute and one or more other instruments. Unfortunately, all of the ensemble music is incomplete in the sources (with the sole exception of one movement of a duet for two lutes in the Moscow manuscript), and only the lute part survives.<sup>7</sup> The present study deals solely with the solo lute sonatas.

Comment should be made on the word forms used in this study. The sonatas of Weiss are most often termed "Suonata," "Partie" or "Partitta" in the manuscripts, and the term "suite" never occurs.<sup>8</sup> However, it should be noted that many of his contemporaries, including Bach and Baron, use the term "suite." Baron speaks of "diejenigen Piecen . deren viele nacheinander in einem Thon gesetzt, und Suiten genennet werden."<sup>9</sup> The term sonata is used in this thesis except when referring to or quoting from the source literature.

Orthography in the eighteenth century, of course, was not standardized as it is today, thus names of dances and even of composers are spelled with considerable irregularity in the sources. References to Weiss include: "Monsieur Weis," "Sig[no]<sup>re</sup> Weiss," "Sylvius Leopold Weiss," "S. L. Weis," "(Suonata del)" Silvio Leopoldo Weis," and other forms. Although Weiss consistently signs his own name as either "Silvius Leopoldus Weiss" or "S. L. Weiss," the modern German form, Silvius Leopold Weiss, is used in this thesis. Names of dance movements are

---

<sup>7</sup>The incomplete ensemble compositions are found in Lbm, Dl and As.

<sup>8</sup>William S. Newman comments in The Sonata in the Baroque Era, revised ed. (Chapel Hill: University of North Carolina Press, 1966), p. 276: that Weiss's "use of 'sonata' to mean the suite itself is relatively infrequent in Germany during the late baroque era."

<sup>9</sup>Ernst Gottlieb Baron, Historisch-Theoretisch und Practische Untersuchung des Instruments der Lauten (Nuremberg: Rüdiger, 1727), facsimile reprint (Amsterdam: Antiqua, 1965), p. 183.

spelled as standardized in Willi Apel, The Harvard Dictionary of Music, 2nd ed. (Cambridge, Mass.: Harvard University Press, 1969), except when referring to the original titles.

In the chapter on biography, selection of material presented was governed partly by the previous unavailability of this material in English. Throughout the background section, the German original of translated sources is given in a footnote when it is not easily available in a twentieth-century publication.

Manuscript sources of Weiss's music are referred to by sigla adopted for this study (listed before the bibliography.) These sigla are shortened versions of those used by the RISM committee except in cases where none has been adopted (Buenos Aires and Poděbrady) or where several different sources are contained in libraries that have very similar RISM designations (Vienna and Warsaw). Pieces in the Dresden manuscript are referred to by the numbers of the sonatas in which they are contained (Dl 2, Dl 23 and so forth; there are thirty-four in all), since the modern pagination is incomplete. References to music in other manuscripts are made by folio or page.

For the sake of brevity, transcriptions of tablature in the course of the text are given in octave treble clef.

## Part I: BACKGROUND

### CHAPTER I

#### BIOGRAPHY<sup>1</sup>

According to the inscription on an etching of the composer by Bartholomeo Folino,<sup>2</sup> Silvius Leopold Weiss was born in Breslau, Silesia (now Wroclaw, Poland), on October 12, 1686. This date, now generally accepted as Weiss's birthdate, is nevertheless contradicted by the entry in the Dresden court church death book: "Herr Silvius Leopold Weiss Kgl. Cammer Musicus, gestorben den 16., begraben den 19, Okt. [1750], alt 66 Jahre."<sup>3</sup>

At the age of ten, apparently, Weiss already played the lute. This inference can be made from an anecdote of Johann Friedrich Reichardt (discussed in Chapter 2, p. 25f.) and seems reasonable since Weiss's father, Johann Jakob (1662 [?] - 1754), was a well-known lutenist and his brother, Johann Sigismund (ca. 1690-1737), and sister, Juliana Margaretha (1690-?), also played the lute.<sup>4</sup> All three children doubtless received instruction on the lute at an early age from their father.

Nothing else is known of Weiss's life before 1706, when he made

---

<sup>1</sup> Sources for this brief biographical review, unless otherwise noted, are the articles of Neemann and Volkmann cited above, p. 4.

<sup>2</sup> Reproduced in facsimile following the title page of this thesis. It serves as the title illustration to Volume I of the Neue Bibliothek der schönen Wissenschaften und freyen Künste (Leipzig: Dyck, 1766).

<sup>3</sup> Neemann, "Die Lautenistenfamilie Weiss," p. 169.

<sup>4</sup> Ernst Gottlieb Baron, Study of the Lute (originally Untersuchung cited above, Nuremberg, 1727), translated by Douglas Alton Smith (Re-dondo Beach: Instrumenta Antiqua, 1976), hereinafter referred to as Study, p. 70.

his debut at the court of Elector Johann Wilhelm of the Palatinate in Düsseldorf. His first dated sonata, in C minor, carries the inscription "Von anno 6. in Düsseldorf, ergo Nostra gioventu Comparisce."

Neemann interpreted this as a reference to Silvius' youthful debut in 1706.<sup>5</sup> However, the plural pronoun Nostra must also refer to Sigismund, since a manuscript compiled at the Düsseldorf court in 1706 lists Silvius' younger brother among the court musicians and even includes a medallion of him.<sup>6</sup>

About 1708 Silvius Weiss accompanied Prince Alexander Sobiesky, second son of the Polish King Jan Sobiesky (1624-1696), to Italy, where the two remained until Alexander's death in November, 1714. In 1715 Weiss served for a short time a lutenist at the Hessian court in Kassel, then was named chamber musician in Düsseldorf.

In 1717 Weiss made a trip to Prague, as is shown by the note on the first sonata (a holograph) in Lbm, folio 2r: "Original fait à Prague 1717." Another version of this sonata, possibly the original, exists in Weiss's handwriting in V1078.<sup>7</sup> Since the watermark on the pages of this manuscript is very similar to one known to have been used by the Lobkowitz family a century earlier,<sup>8</sup> and a suite by Prince Philipp Hyacinth Lobkowitz is contained in the same manuscript, it seems likely that Weiss's sonata may have been written for the Prince upon

---

<sup>5</sup>Neemann, "Die Lautenistenfamilie Weiss," p. 161.

<sup>6</sup>Hermine Kühn-Steinhausen, Die Rapparini-Handschrift der Landes- und Stadt-Bibliothek Düsseldorf (Düsseldorf: August Bagel, 1958), Tafel 5.

<sup>7</sup>The existence of this sonata and manuscript has long been known, but no previous commentator was aware that the sonata is a holograph.

<sup>8</sup>Elisabeth Maier, Die Lautentabulaturhandschriften der Oesterreichischen Nationalbibliothek (Vienna: Verlag der Oesterreichischen Akademie der Wissenschaften, 1974), p. 10f.

Weiss's visit to Prague. This conjecture is supported by the following interpretation of a cryptic note in Weiss's handwriting on folio 43v of V.1078: "V. [ostro] E. [ccellenze] H. [yacinth] L. [obkowitz] b. [isogno] di Voltare" (Your Excellency Hyacinth Lobkowitz must turn the page).

The Lobkowitz family, members of the highest Silesian and Bohemian aristocracy, had been patrons of music and the arts for generations, and the grandson of Hyacinth was to be the patron of Haydn and Beethoven. The Lobkowitz domain extended over parts of northern Bohemia and western Silesia, with their family seat at Raudnitz (now Roudnice) on the Elbe north of Prague. The only previously-known connection between this family and Weiss is a letter of 1728 from Weiss to Philipp Hyacinth in which the lutenist explains the details of a purchase of tea for the Prince and apologizes for not sending music. This letter follows:

Most Illustrious Duke, Most Gracious Prince and Lord:

To obediently observe Your Grace's command, there are enclosed 5 pounds of the best tea that can be gotten, but I must herewith humbly report that the tea some time ago became significantly more expensive, because, as the merchant tells me, even in Holland almost none can be had; therefore, the price has now already gone up to 7 Reichsthaler. After the 5 pounds were weighed, we could not get all of it in the boxes, so 6 loht [half-ounces] are left, which I appropriated myself for tasting; in order not to falsely incriminate anyone, I have hereby wished to accuse myself. Your Grace will please be so kind as to excuse me for not sending any new music ex capite libri; I have had to this date a very annoying occupation, which, however, will be done at the end of this month, then I will again turn hand and head to making the best possible [musical piece]. The presence of the King will hinder me, perhaps for the whole winter, from having the favor of paying my most humble respects in Raudnitz and personally demonstrating that I remain with the most submissive respect, Most Illustrious Duke, Most Gracious Prince and Lord, Your Grace's most humble and obedient

Silvius Leopoldus Weiss

Dresden  
Nov. 17, 1728

The tone of this letter implies a reasonably close personal relationship between the two men, considering the great difference in their social ranks. Particularly from the last sentence it can be inferred that Weiss had been to Raudnitz Castle on at least one previous occasion.

Weiss's ties to Bohemian aristocracy were not restricted to the Lobkowitz family. His two tombeaux (both contained in Lbm) were written upon the deaths of Baron Cajetan von Hartig (dated March 25, 1719, in Dresden) and Count Jan Antonin Losy von Losimthal (died in 1721). The former individual cannot be positively identified but is possibly the Baron von Hartig who was a harpsichordist and director of the musical Akademie, a public concert series established in 1713 and held weekly in a hall in Prague.<sup>9</sup> The latter, known to his contemporaries as Comte Logy, was the most celebrated German baroque lutenist before Weiss and was almost certainly an influence on young Weiss, either personally or through his compositions, which are similar in style to those of Weiss's early period. Altogether, Weiss visited Prague on three documented occasions: 1717, 1719 (a *fantasie*, Lbm folio 67v, is dated "1719 à Prague"), and 1723, when Emperor Charles VI was crowned King of Bohemia.

In 1717, even though he was technically still in the service of the Elector of the Palatinate in Düsseldorf, Weiss was listed among the members of the Dresden Kapelle at a salary of 1000 Reichsthaler. The

---

<sup>9</sup>Paul Nettel, "Zur Geschichte des Konzertwesens in Prag," *Zeitschrift für Musikwissenschaft* 5 (1922-1923): 457. Nettel gives no first name for the Freiherr [Baron] von Hartig. Roman Freiherr von Procházka (author of Genealogisches Handbuch erloschener böhmischer Herrenstandsfamilien, Neustadt an der Aisch, 1973) informed the writer in a letter of January 6, 1976 that Cajetan von Hartig may be the son of Johann Hubert Freiherr von Hartig, Burggraf of the Königsgrätz Kreis (died 1718) and that he apparently died young and unmarried.

Oberkapellmeister J. C. Schmidt and the Kapellmeister Johann David Heinichen, by comparison, earned 1200 Reichsthaler each, and the players of theorbo and Arciliuto (Francesco Arigoni and Gottfried Bentley, respectively) earned only 400 each.<sup>10</sup> Weiss's official appointment as Kammermusik at Dresden came on August 23, 1718.

At the end of September, 1718, Weiss and eleven other of the court musicians accompanied the Saxon Crown Prince Frederick Augustus II to Vienna, where the young Prince was to choose a bride from among the daughters of Emperor Joseph I. The group stayed until March, 1719, when the Pope himself chose the eldest daughter for the indecisive Prince. Weiss apparently performed solos in the presence of the Emperor and Empress, for Baron reports that "He has had the special honor of performing to unusual applause for both living and ruling Imperial Majesties."<sup>11</sup>

Early in 1722 Weiss's right thumb was nearly bitten off by a French or Swiss violinist named Petit, evidently because the latter suspected Weiss of machinations against him at court. This incident was widely publicized (both Mattheson and Baron mention it<sup>12</sup>) but was fortunately without permanent consequences for the lutenist.

Later, in autumn of the same year, Weiss and the flutist Pierre-Gabriel Buffardin traveled to Munich to perform in the festivities celebrating the marriage of the Crown Prince of Bavaria to one of the daughters of Emperor Joseph I. The two musicians were handsomely

---

<sup>10</sup> Moritz Fürstenau, Beiträge zur Geschichte der Königlich Sächsischen musikalischen Kapelle (Dresden: C. F. Meser, 1849), p. 123.

<sup>11</sup> Baron, Study, p. 71.

<sup>12</sup> Johann Mattheson, Critica Musica I (Hamburg, 1723), Part II, p. 152; Baron, Study, p. 71f.

rewarded for their playing: Weiss received "100 species Ducaten" from the Elector of Bavaria and a golden snuff box inlaid with diamonds from the Crown Prince.

In 1728 Weiss traveled to Berlin with Elector Augustus and several other musicians, concertmaster Pisendel and the flutists Buffardin and J. J. Quantz. When Weiss's sovereign returned to Dresden, the lutenist remained behind for nearly three months. Princess Sophie Wilhelmine, sister of Crown Prince Frederick II (later King Frederick the Great), was a lutenist herself and presumably heard Weiss often during this sojourn. In her memoirs she praises the "famous Weiss, who excels so strongly on the lute that he never had an equal and that those who come after him will have only the glory of imitating him."<sup>13</sup>

In 1733 Weiss's salary was raised to 1200 Reichsthaler, placing him on a par with the premier virtuosi of the Kapelle. Three years later he refused an offer of 2000 Thaler annual salary from the Viennese court, whose great theorbist Francesco Conti had died in 1732 and whose last significant lutenist, Andreas Bohr von Bohrenfels, had died in 1728. Still another increase in salary, to 1400 Reichsthaler, came on January 24, 1744; Weiss was then the highest-paid instrumentalist at the Dresden court.

In his later years Weiss continued to cultivate the friendship and acquaintance of prominent musicians and aristocrats. The following anecdote is excerpted from the biography of Franz Benda by Hiller:

In Carneval of the year 1738, Benda, upon the invitation of the concertmaster [Johann Georg] Pisendel, who had a friendly correspondence with him, traveled to Dresden to hear Hasse's opera, "La Clemenza di Tito." There he became acquainted with the Imperial Russian Ambassador,

---

<sup>13</sup>Quoted in Volkmann, p. 282. The memoirs, unavailable to this writer, were published in Braunschweig in 1810.



Count [Hermann Karl] von Keyserlingk, who, as a great lover and connoisseur of music, was very gracious to him. In this noble household Benda had the opportunity to hear the famous lutenist Sylvius Leopold Weiss in all his power. One day Weiss invited Benda and Pisendel to lunch and secretly had Benda's violin case brought along. In the afternoon he was asked to play a solo on the violin, which Pisendel accompanied with the viola pomposa. After the first solo another was demanded, and so it went until midnight. Benda had twenty-four solos in his case, and he had to play all twenty-four. In the meantime, Weiss played eight to ten sonatas on the lute.<sup>14</sup>

Count Keyserlingk, who was also a patron of J. S. Bach,<sup>15</sup> was probably a frequent host to Weiss. Once, in June of 1738, when Weiss was arrested because of an ostensible affront to the Maître des plaisirs von Breitenbach, Keyserlingk intervened with a letter to the Minister of State, Count von Brühl, praising the lutenist's character and requesting his release. The matter seems to have done Weiss no harm at court. About 1737 or before, Keyserlingk brought a Circassian bandora player named Bellegradsky to Dresden to be taught the lute by Weiss, and after he left the Polish court, Keyserlingk provided a home for Weiss's son, Johann Adolf, in Königsberg from about 1750 to 1757.

On one documented occasion Weiss met and played for J. S. Bach. In 1739 the lutenist and his student, Johann Kropfganss (1708-?), visited Leipzig and the home of the Cantor of St. Thomas. Bach's cousin, Johann Elias Bach, who served at this time as private secretary to Bach, mentions the visit in the draft of a letter of August 11, 1739, to Cantor J. W. Koch, who was possibly a step-brother or brother-in-law of Elias.

...so I certainly hoped to have the honor of speaking to my brother; I wished it all the more because just at that time

---

<sup>14</sup>Johann Adam Hiller, Lebensbeschreibungen berühmter Musikgelehrten und Tonkünstler neuerer Zeit (Leipzig: Dykische Buchhandlung, 1784), p. 45f.

<sup>15</sup>See Werner Neumann and Hans-Joachim Schulze, Bach-Dokumente 2 (Kassel and Basel: Bärenreiter, 1969): 278ff, 399 and 446f.

there was extra special music [etwas extra feines/ von Music] while my cousin from Dresden [Wilhelm Friedemann], who was present here for four weeks, together with the two famous lutenists, Herr Weiss and Herr Kropfganss, played at our house several times....<sup>16</sup>

This may have been the occasion to which Johann Friedrich Reichardt, himself a lutenist, alluded in 1805; more likely, however, the competition he refers to took place in Dresden, perhaps at the residence of Count Keyserlingk:

Whoever knows the difficulty of playing harmonic modulations and good counterpoint [gut ausgeführte Sätze] on the lute will be astounded and scarcely believe when eyewitnesses assure us that the great Dresden lutenist Weiss competed in playing fantasias and fugues with Sebastian Bach, who was also great as a harpsichordist and organist.<sup>17</sup>

Commentators have often been tempted to see a closer relationship between Weiss and Bach than surviving documents can support. The two sources quoted above provide the sole information on the subject; thus when Neemann writes that Bach met Weiss many times in Dresden and that "Weiss never neglected to seek out the Cantor of St. Thomas on trips to Leipzig,"<sup>18</sup> he is speculating. There is also no evidence to support the conjecture that Bach wrote some of his lute pieces for Weiss, though the possibility cannot be discounted.

Nonetheless, it is very likely that the two musicians saw each other intermittently over a period of several decades. Bach began to come to Dresden periodically as early as 1719.<sup>19</sup> Since Dresden was

---

<sup>16</sup>Ibid., p. 366. The German verb "haben hören lassen" is plural, thus the lutenists are included in this statement along with Friedemann.

<sup>17</sup>Johann Friedrich Reichardt, ed., Berlinische Musikalische Zeitung. 1 (1805): 281.

<sup>18</sup>Neemann, "Die Lautenistenfamilie Weiss," p. 167.

<sup>19</sup>Neumann and Schulze, p. 348.

the political and social capital of Saxony and had the most brilliant musical establishment in Germany of that time (at least until Frederick the Great built an orchestra at Rheinsberg in 1737), it was natural for Bach to wish to visit and hear Germany's finest singers and instrumentalists. On a visit on September 14, 1731, a newspaper article reports that all the court musicians heard Bach play the organ at the Sophienkirche.<sup>20</sup> From 1733 to 1746 his son Friedemann was organist at the Dresden Sophienkirche, and J. S. Bach came to see him several times.

On October 16, 1750, Weiss died and was buried in the cemetery of the Catholic court church. He left a widow, Maria Elisabeth (no date is known for his marriage), and seven children, one of whom, Johann Adolf Faustinus (ca. 1740-1814), was a lutenist and later a guitarist who from 1763 until his death was his father's successor as chamber lutenist at the court in Dresden.

During the eighteenth century Weiss was praised as the greatest lutenist of his era or even of all time. Baron writes in 1727 that "because the Weissian method of playing the lute is considered the best, most sound, galant, and perfect of all, many have striven to attain this new method, just as the Argonauts sought the Golden Fleece."<sup>21</sup> Some prominent lutenists known to have studied with Weiss or to have adopted his method are Adam Falckenhagen (1697-1761), Meusel (1688-1728), Johann Kropfganss, and his sister, Friedrich Wilhelm Raschke (fl. 1750) and Johann Jakob Graf (ca. 1689-1723).

---

<sup>20</sup>Ibid., p. 214.

<sup>21</sup>Baron, Study, p. 72.

## CHAPTER 2

### NEWLY-DISCOVERED DOCUMENTS

Several new documents pertaining to the life of Silvius Weiss have come to light since the most recent bibliography of literature on him was published.<sup>1</sup> Two of these provide further evidence that Weiss was esteemed in his own day as the premier lutenist of the time and that his name was thought worthy of mention beside that of Sebastian Bach.

In 1740 the Leipzig literature professor Johann Christoph Gottsched, whose wife was an avid amateur lutenist and admirer of Weiss and who knew both Bach and Weiss personally, published an anonymous discussion of J. A. Scheibe's Critischer Musicus, Part I. The article, which is attributed to either Gottsched or his wife, extols the fame of several contemporary German musicians:

A German Handel is honored in England; Hasse is admired by the Italians; Telemann recently earned himself not a little honor and applause in Paris; and Graun certainly reflects great credit on our Fatherland among all connoisseurs of his pieces. What should I say about Bach and Weiss? To say nothing of other skilled men whom we can oppose to the foreigners?<sup>2</sup>

A few years later, the Minden rector Constantin Bellermand praises the organ pedal technique of Bach in a published school report. This report has long been available in English translation,<sup>3</sup> but without

---

<sup>1</sup>Die Musik in Geschichte und Gegenwart, s.v. "Weiss," by Josef Klima and Hans Radke.

<sup>2</sup>Beyträge Zur Critischen Historie Der Deutschen Sprache, Poesie und Beredsamkeit 23 (Leipzig: Breitkopf, 1740); cited by Neumann and Schulze, p. 387.

<sup>3</sup>Hans T. David and Arthur Mendel, ed., The Bach Reader (New York: W. W. Norton, 1945), p. 236.

the final sentence in which Beller mann mentions contemporary lutenists:

In order that you should set in the first place the two Weisses [i. e., Silvius and his father, Johann Jacob, who outlived Silvius by four years], because of their wonderful artifice in the art of the lute, they are praised above Ernst Gottlieb Baron and Johann Jakob Grave; as is customary, we add them below ... with Bach--they merit praise and honor.<sup>4</sup>

In 1747, four years following the publication of the above document, Lorenz Christoph Mizler discussed the passage in his Musikalische Bibliothek:

Among the Germans the most famous are Mattheson, Reinhard Kaiser, Telemann, Bach, Hesse, the two Grauns, the two Weisses, Baron, Stölzel, Bümmler, Pfeifer, in addition to many others whom the Rector has partially named but partly, namely most of them, left out.<sup>5</sup>

The reason for the self-conscious attitudes about German musicians expressed above was the developing nationalistic consciousness in Germany during the 1740's in reaction to decades of cultural domination by the French (and in music, also by the Italians). Professor Gottsched was one of the first defenders of the German language against Latin and French, which at that time were still much used or even preferred by the educated classes in Germany.

The connection between Silvius Weiss and the Gottsched family is worthy of further consideration, particularly since another of the newly-discovered documents relates to the Gottscheds. Luise Adelgunde Victoria Gottsched (1713-1762) learned to play the lute as a child, and by adulthood, in the words of her husband, "she played the

---

<sup>4</sup>Constantin Beller mann, Programma In Quo Parnassus.... Minden: Lyceum Mundense, 1743), 39ff., cited by Neumann and Schulze, p. 410. I am grateful to Professor William Mahrt for assistance with the Latin translation.

<sup>5</sup>Musikalische Bibliothek... 3 (1747): 571, cited by Neumann and Schulze, p. 446.

most difficult Weiss pieces perfectly, almost at sight; and she even earned the applause of this great master when he visited her in 1740, playing for her and hearing her play."<sup>6</sup>

An autograph letter from Weiss to Madame Gottsched has been preserved in her collected correspondence and was published in 1968.<sup>7</sup> The following is a complete English translation; a facsimile of the original letter appears as Plates 2-4.

Madame

It is a great presumption for me to be so bold as to avail myself of my pen, since both my handwriting and rough draft are equally weak. However, I have found no other means to unwind myself from a previous anxiety than to pay my respects with the present letter. Namely, some time ago I took the liberty of obliging [you] with a small *Galanterie-Partie*, of which (as Mons. Schuster later informed me) you already had one movement or another. In order to correct this error now, I wished to compose, for you alone, and herewith most obediently dedicate to you the enclosed [partita]. Despite the fact that it is just something simple, I must most obediently request that you not communicate it further, for as long as one has a thing for oneself, it is always beautiful and new. I will also keep it just for myself. Here and there I have added a fingering, which I would have done throughout if your already-achieved insight concerning fingering were not sufficiently known to me. It would be a further audacity to request an answer of just two lines as to the safe receipt of this my musical enclosure, yet I would nonetheless like to be thus assured of [your having received] it. My humble suggestion would be to honor Herr Hoffmann with the duty of a secretary. Please give my most obedient respects to your husband. I remain with all obligation,

Madame

Dresden  
Sept. 28, 1741

vostre tres humble et tres obeyssant  
Serviteure. Silvius Leopoldus Weiss

---

<sup>6</sup>L. A. V. Gottsched, *Der Frau Luise Adelgunde Victoria Gottschedinn, geb. Kulmus, sämtliche Kleinere Gedichte*, Johann Christoph Gottsched, ed. (Leipzig: Breitkopf, 1763), Introduction.

<sup>7</sup>Hans-Joachim Schulze, "Ein unbekannter Brief von Silvius Leopold Weiss," *Die Musikforschung* 21 (1968): 203f.

<sup>8</sup>University Library of the Karl-Marx-Universität, Leipzig, signature Cod. Ms. 0342, vol. VIb, p. 231f. (1339).

Letter from Weiss to Madame L. A. V. Gottsched (September 28, 1741)

1339.

231 231

Madame

Daß Sie freyheit haben, mich die Freyheit zu  
 erlauben, ist eine große Vorurtheil, indem  
 so wohl meine Schrift als Concept, beyder von  
 Ihrer Dreyheit, mich aber aus einem Tischo  
 gefahren können ja werden, fände kein  
 ander Mittel, als Ihnen diese gegenwärtig  
 von Deuere zu bringen, nachher: in sehr  
 Vorzügen. Ich mir die sehr gegeben, mit  
 einer Erinnerung-galerie. Partie aufgedacht  
 davon. Wie More-Schuster mir aufgefunden sind:  
 Ich die aber schon ein und andere Buch über  
 gefalt. Ihnen selber können auch zu befragen, sehr  
 ist das folgende, finkig und allein vor die Augen  
 und Ihnen finkig gefalt wird man wissen,

[illegible]



232 232

wäre also mein unmaßgeblicher Vortrag, den  
 Herrn Postmann mit der Charge eines Secretarü  
 zu beehren. an den Herrn General Bitte  
 meinen gesonderten Respect zu vermelden,  
 der ich mit aller obligation verfahren

Madame

Druck den den  
 28 sept: 1741

vostra tres humble  
 et tres obéissant  
 serviteur. Silvius  
 Leopoldus Weiss.

This letter provides clues to several aspects of Weiss's life and compositional activity. At least part of his lute sonatas were evidently composed for amateur acquaintances, not only the two partitas mentioned in this correspondence but also the sonatas dedicated to Prince Lobkowitz. There is, unfortunately, no evidence that the partita dedicated to Madame Gottsched is among those that have survived, but the possibility cannot be excluded that one of the holographs in the D1 collection is the copy that Weiss retained for himself.

The "Herr Hoffmann" mentioned in the letter may have been Johann Christian Hoffmann (1683-1750), a lute maker resident in Leipzig, personal friend of J. S. Bach and official instrument maker and repairman to the Dresden court.<sup>9</sup> As to the identity of "Mons. Schuster," Hans-Joachim Schulze has presented a convincing argument that he is Joseph Schuster the Elder, a member of the Dresden Hofkapelle since 1741.<sup>10</sup> Whether he was the same "Mons. Schouster" to whom Bach dedicated his G-minor lute suite (BWV 995) cannot be ascertained from available evidence.

The letter gives evidence of a closer acquaintance between Weiss and the Gottscheds than was hitherto known. Since Madame Gottsched was obviously interested in obtaining lute music by Weiss and since some fantasias and preludes attributed to Weiss have survived in what may be her handwriting, it is likely that at least part of the large collection of Weiss partitas and assorted pieces known to have been in the

---

<sup>9</sup>Neumann and Schulze, p. 538

<sup>10</sup>Schulze, p. 204.

possession of the Breitkopf publishing house in 1769, were once part of her estate.<sup>11</sup> Some of Professor Gottsched's publications, among them the collection of his widow's poetry in 1763, were published by Bernhard Christoph Breitkopf and Sons. Gottsched had collaborated with Bernhard Christoph Breitkopf as early as 1727, when he wrote the text for Bach's "Trauerode" (BWV 198), which was published by Breitkopf. The widower Gottsched died in Leipzig in 1766.

Still another recently-discovered document exists in the album of the theologist and Latin scholar, Conrad Arnold Schmid (1716-1789), who in 1739 joined the "Deutsche Gesellschaft," associated with Gottsched in Leipzig.<sup>12</sup> On pages 159-160 of the album are inscribed five measures of lute tablature and some verses in the hand of Silvius Weiss.

Plate 5

Entry by Weiss in the album of Conrad Arnold Schmid (August 15, 1742)

<sup>11</sup>The Breitkopf Thematic Catalogue (Leipzig: Breitkopf und Härtel, 1762-1787), reprint edited by Barry S. Brook (New York: Dover, 1966), pp. 369-375. The following incipits from the Breitkopf collection of pieces by Weiss are concordant with existing pieces copied in what may be the hand of Madame Gottsched in Pth I: Nos. 6 (Fantasie in B-flat), 14 (Fantasie in C major), 32 (Fantasie in D minor) and 51 (Fantasie in G major).

<sup>12</sup>Christoph Wolff, "Ein Gelehrten-Stammbuch aus dem 18. Jahrhundert...", *Die Musikforschung* 26 (1973): 217.

The tablature consists of an enharmonic modulation from C minor to E minor:



The text "Chi sá, ---L'intèndera" ("He who knows will understand it") refers to the enharmonic modulation and to the tablature, which by the mid-eighteenth century was no longer commonly understood. The Italian is doubtless also a subtle, multi-lingual pun on Weiss's name ("to know"). Christoph Wolff, who made the discovery of this entry, plausibly interprets the intent of the Italian phrase as "Weiss knows."<sup>13</sup> The "accordo" with tablature at the bottom of the first of the two pages instructs the player to tune the lute's ninth and twelfth courses to E and B<sub>1</sub>, respectively.

On the following page the verses "Es lebe stets Vereint/in freundschafts-harmonie/die Mahlerey musique, und Poesie" mean, in English, "May painting, music and poetry long live unified in friendly harmony." Perhaps this is a verbal clarification of the musical passage, which tied together two distantly-related keys harmoniously.

Other entries in the album by Telemann, Georg Wilhelm Dietrich Saxer (organist in the Johannis-Kirche in Lüneburg) and Johann Joachim Christoph Bode (musician and literary figure in North Germany) include short canons composed by the signers of the album. It is interesting

<sup>13</sup>Ibid., p. 221.

that Weiss chose not to write a canon but instead to show his harmonic ingenuity. This is probably not due to a limitation of the lute, since Weiss wrote many fugues and imitative pieces, but it simply demonstrates his preoccupation with harmony.

According to Wolff, the album was first begun in 1734, and by means of the dates and places of the entries, it gives information about Schmid's journeys and acquaintances. Thus Schmid may have been referred to Weiss by the Gottscheds and perhaps visited him when he traveled to Dresden in the summer of 1742.

Weiss is mentioned twice in the Musikalisches Kunstmagazin (1782) of Johann Friederich Reichardt, a publication that has hitherto escaped the notice of Weiss scholars. Reichardt was a notable figure in the Berlin musical life of the late eighteenth and early nineteenth centuries, functioning as a song writer and as an editor and publisher of several musical periodicals. In his youth, Reichardt studied lute with his father, Johann Reichardt, who in turn had studied the lute with Bellegradsky, the student of Weiss mentioned above. It is in all probability, then, that Reichardt heard the report of Weiss's playing quoted below from his father.

The great lutenist Weiss in the fiftieth year of his life [1736] answered the question of how long he had been playing the lute with "twenty years." One of his friends, who knew for certain that Weiss already was playing the lute in his tenth year, wanted to contradict him, but he interrupted and said, "True, but for twenty years I was tuning."<sup>14</sup>

---

<sup>14</sup>Johann Friederich Reichardt, Musikalisches Kunstmagazin 1, 3. Stück (1782): 158. "Der grosse Lautenist Weiss antwortete im fünfzigsten Jahre seines Alters auf die Frage, wie lange er die Laute spielte? 'Zwanzig Jahr.' Einer seiner Freunde, der gewiss wusste, dass Weiss schon im zehnten Jahre seines Alters die Laute spielte, wollte ihm widersprechen, er fiel ihm aber ins Wort und sagte: 'schon recht; allein zwanzig Jahr stimmte ich.'"

Since Ernst Gottlieb Baron mentions having met Bellegradsky in 1737 or 1738 when Baron visited Dresden,<sup>15</sup> the anecdote may well be authentic. If it is indeed not apocryphal, then Weiss was obviously a man with a sense of self-irony.

Reichardt goes on to comment:

Thus the man of compliments tunes continuously at his life and gets to enjoyment as seldom as the lutenist does to playing. No, human life is too short to pay compliments and to play the lute.<sup>16</sup>

In the next section of the Kunstmagazin, however, Reichardt expresses his true feelings about the lute without sarcasm or irony. Lamenting the current taste for loud instruments and the subsequent passing of the gamba, lute, harp and viola d'amore, he writes:

Though men have always been searching for ways to invent powerful instruments, thundering and noise are now the chief character of our new music. Because of this taste the most beautiful and softest instruments are quickly disappearing. The gamba, oh, how lovely and sweetly moving in [Christian Ferdinand] Abel's hand! It pains me to remember, if I could only say, or rather sigh, each time I heard him [play]. The lute, in Leopold Weiss's or Bellegradsky's hand so heart-swelling and intoxicatingly fulfilling, the harp with which Petrini enchanted his listeners and filled a Varenne with sweet pleasure, the viola d'amore and other such soft instruments have in the last ten or twenty years almost totally disappeared.<sup>17</sup>

---

<sup>15</sup>"Lebensnachrichten" in F. W. Marburg, Historisch-kritische Beyträge zur Aufnahme der Musik, 5 vols. (Berlin: G. A. Lange, 1754-62 and 78), 1: 546f.

<sup>16</sup>Reichardt, Musikalisches Kunstmagazin, p. 158. "So stimmt der Mann von Komplimenten unauhörlich an seinem Leben und kommt eben so selten zum Genüssen, wie der Lautenspieler zum spielen. Nein, dass menschliche Leben ist zu kurz, um Komplimente zu machen und die Laute zu spielen."

<sup>17</sup>Reichardt, 1, 4. Stück: 204. "Ist man je auf dem Wege gewesen starkwirkende Instrumente erfinden zu müssen, so ist's izt, da das rauschende und lermende der Hauptcharakter unsrer neuern Musik ist: Durch diesen Geschmack gehn auch sehr schnell die schönsten sanftesten Instrumente verloren. Die Gambe, o wie lieblich und süßrührend in Abels Hand! nur ist so wohl mir ist so weh, konnt' ich jedesmal dass ich ihn hörte nur sagen oder vielmehr seufzen -- Die Laute, in Leopold Weissens oder Pelagrazki's Hand so herzschwellend und taumelerfüllend, die Harfe mit der Petrini seine Zuhörer bezauberte, und eine Varenne mit süßser Wollust erfüllt, die Viole d'amour und mehrere dergleichen sanfte Instrumente haben sich seit zehn, zwanzig Jahren fast ganz schon verlohren."

In addition to providing testimony to the esteem in which Weiss was held more than thirty years after his death, this passage offers contemporary evidence that the lute lost favor in the second half of the eighteenth century not because it had acquired too many strings, as many modern commentators have speculated (doubtless with Mattheson's remarks in mind),<sup>18</sup> but rather because it was not loud enough to hold its own with violins and pianofortes.

Another source not previously referred to in the literature on Weiss gives some new information on his family circumstances and his religion. In Heeren's biography of Christian Gottlob Heyne (1729-1812),<sup>19</sup> a son-in-law of Weiss, a lengthy section written by Heyne himself on the subject of his first wife, quoted by the author, includes the following:

My [Maria] Therese was born in 1730. Her father was Sylvius Leopold Weiss, virtuoso on the lute with the Royal Court Orchestra; her mother was from a good, noble family in Silesia. Since the household was active and the family large, the education of Therese was quite neglected. In her twentieth year, 1750, she lost her father. Extreme poverty now oppressed the family. In this school of adversity she became acquainted with every type of life's grievances....

Hitherto her spirit had been uncultivated. Raised in the Roman Catholic religion, she observed the laws of the Church in fasting, hearing masses and [adhering to] a fixed time of devotion with ever prevailing soul.

---

<sup>18</sup> See discussion of this issue in Douglas Alton Smith, "Baron and Weiss Contra Mattheson: In Defense of the Lute," Journal of the Lute Society of America 6 (1973): 48-62. Mattheson makes fun of the lute's stringing and tuning problems but also comments that it is not loud enough for use in operas and church music..

<sup>19</sup> Arnold Hermann Ludwig Heeren, Christian Gottlob Heyne (Göttingen: Johann Friedrich Röwer, 1813), pp. 48 and 50. "Meine Therese war gebohren 1730. Ihr Vater war Sylvius Leopold Weiss, Virtuos auf der Laute bey der Königl. Hofcapelle; die Mutter stammte aus einer guten adlichen Familie in Schlesien ab. Bey grossem Aufgange im Hause und bey einer zahlreichen Familie ward die Erziehung von Therese sehr vernachlässigt. In ihrem zwanzigsten Jahre, 1750, verlor sie ihren Vater. Aeusserste Dürftigkeit drückte nun die Familie. In dieser Schule

Before marrying Heyne, a Lutheran, in 1761, Maria Therese Weiss converted to the Evangelical faith, which caused her to be (at least temporarily) ostracized by her family and friends.<sup>20</sup> She died in 1775; of her seven children only three, a son Carl and two daughters, survived her.

Two new pieces of information that can be drawn from this evidence are that Weiss was a Catholic (contrary to the assumption of Neemann<sup>21</sup>) and that he must have married at some time in the 1720's. This approximate date of his marriage is suggested by the facts that his wife was born about 1700<sup>22</sup> and his daughter Therese (who may not have been the first child) in 1730.

---

der Widerwärtigkeit ward sie mit den Uebeln des Lebens jeder Art bekannt....

"Bisher war ihr Geist noch ungebildet geblieben. In der Römisch-Catholischen Religion erzogen, beobachtete sie die Gebote der Kirche in Fasten, Messe hören, bestimmter Zeit der Andacht, mit immer durchdrungener Seele."

Heyne succeeded J. M. Gessner as Professor of Oratory (Bered-samkeit) at the University of Göttingen in 1763 and became one of the foremost classical scholars in Europe.

<sup>20</sup>Ibid., p. 64.

<sup>21</sup>Neemann, "Die Lautenistenfamilie Weiss," p. 169.

<sup>22</sup>Ibid., p. 169.



## CHAPTER 3

### THE LUTE OF WEISS

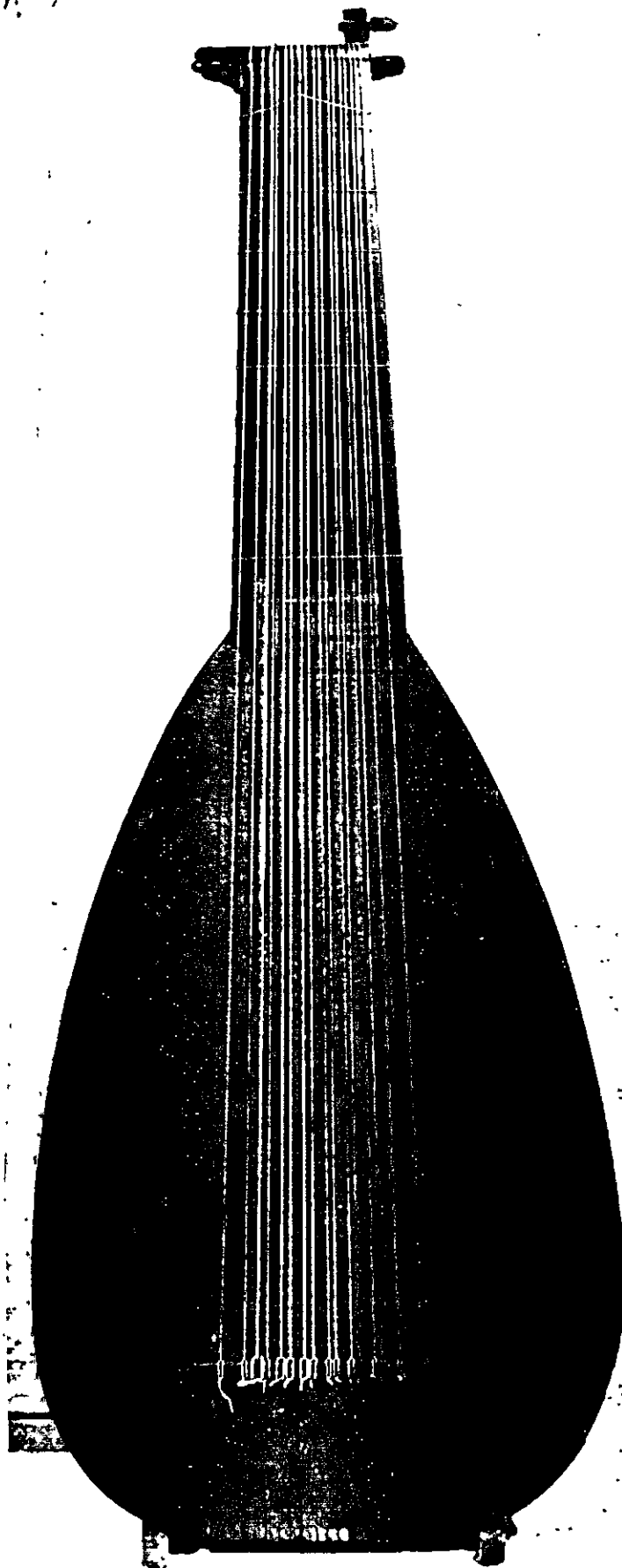
The lute pieces of Weiss are composed for the eleven- or thirteen-course baroque lute in the so-called "flat tuning" or "nouveau ton" that had become the standard lute tuning within a decade after its first documented appearance (in the Tablature de Luth..., 1638, published by Pierre Ballard). This tuning in an open D minor triad with added basses (f' d' a f d A G F E D C) replaced the "vieil ton" in fourths (g' d' a f c G) that was standard during the Renaissance. The D minor tuning was adopted together with the French lute style by the German lutenists in the last third of the seventeenth century.

As a rule the top six courses are never retuned; the lower diatonic basses are retuned to conform to the key signature of the given sonata. The highest two strings of the baroque lute are single, and all the rest are double; in descending order, the third, fourth, fifth and perhaps sixth pairs are tuned in unison, and the diatonic basses, in octaves.

French lutenists seem to have used exclusively the eleven-course lute, and even in Germany more than eleven courses are infrequently encountered until the third decade of the eighteenth century.

## Plate 6

Eleven-course lute by J. C. Hoffmann, Leipzig, 1716 (Brussels, Musée Instrumental).



When German lutenists began to use thirteen courses, extending the bass down to  $A_1$ , many originally eleven-course instruments were modified to carry the extra two bass courses by the addition of a bass extension to the pegbox. In this configuration eleven courses were stretched over the fretted fingerboard, while the lowest two courses, outside the fingerboard, were attached to the extension (see Plates 7-8). These last two basses obviously could not be fingered with the left hand, but most composers seldom required courses below the eighth to be fingered because of the difficult hand position it would necessitate.

The early sonatas of Weiss, written before 1719, require only eleven courses; from about 1719 he began to use the thirteen-course lute consistently.<sup>1</sup> The lowest course fingered in Weiss's music is the eleventh (at the first fret),<sup>2</sup> but there are only a few instances where a course below the eighth requires fingering.

Hans Neemann asserts that the late compositions of Weiss are characterized by frequent use of the "Theorben-Laute," which is in essence a theorbo converted into a baroque lute by changing the tuning.<sup>3</sup> This theorbo-lute had eight courses over the fingerboard and the five bass courses attached to a second pegbox at the end of an extended neck (see Plate 9). Thus it was not possible to finger with the left hand any of the five lowest courses. The chief advantage gained by the use of the theorbo over the lute is its increased volume, since the strings are longer and more resonant.

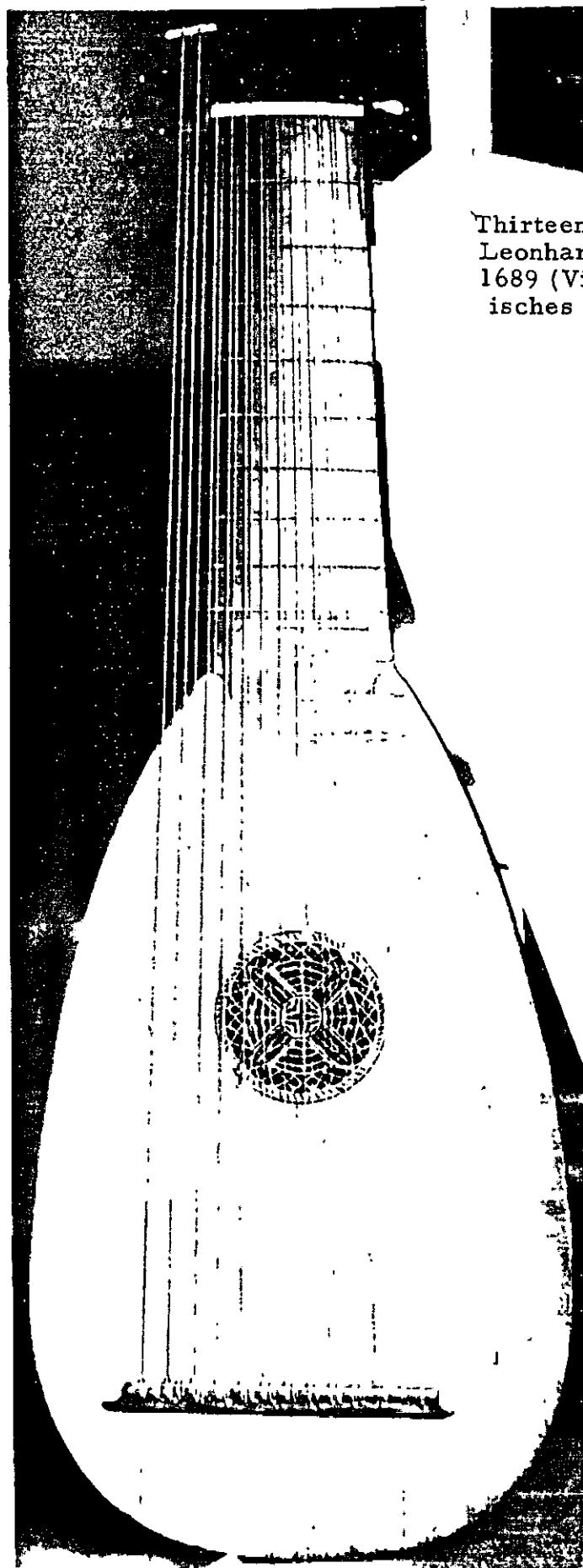
---

<sup>1</sup>See below, p. 41, for discussion of the use of lutes with different ranges in Weiss's sonatas.

<sup>2</sup>See the fugue of the Toccata and Fugue in G, Lbm f. 107r.

<sup>3</sup>Neemann, "Die Laute bei Reusner und Weiss," in Lautenmusik des 17./18. Jahrhunderts (Braunschweig: H. Litolf, 1939), p. 119

## Plates 7-8

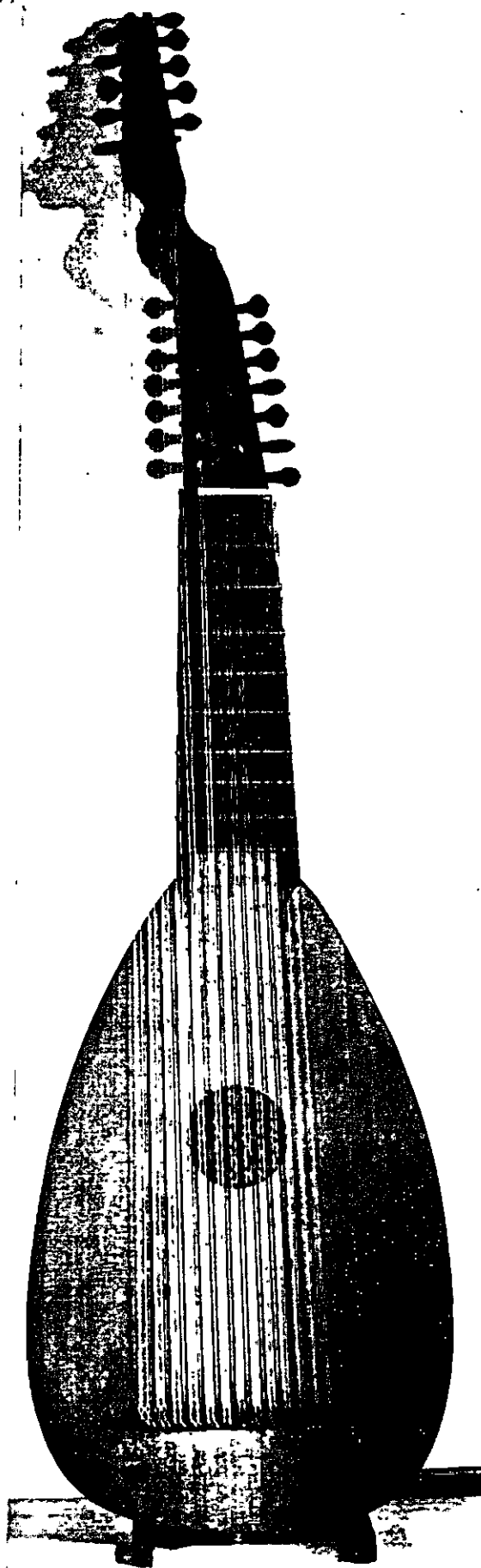


Thirteen-course lute by  
Leonhardt Pradter, Prague,  
1689 (Vienna, Kunsthistor-  
isches Museum).



## Plate 9

Thirteen-course theorbo by Martin Hoffman, Leipzig, 1692 (Nuremberg, Germanisches Nationalmuseum).



However, the presumed source of Neemann's information contradicts the point that he makes. The following paragraph is excerpted from a letter of Weiss to Johann Mattheson, written in 1723:

...I am of the opinion that after the keyboard there is no more perfect instrument than this one [the lute], especially for Galanterie. The theorbo and Arciliuto, which are quite different even from each other, cannot be used at all in Galanterie pieces...I have adapted one of my instruments for accompaniment in the orchestra and in church. It has the size, length, power and resonance of the veritable theorbo and has the same effect, only that the tuning is different. This instrument I use on these occasions. But in chamber music, I assure you that a cantata a voce sola, next to the harpsichord, accompanied by the lute has a much better effect than with the Arciliuto or even the theorbo, since these two latter instruments are ordinarily played with the nails and produce in close proximity a coarse, harsh sound.<sup>4</sup>

From this evidence it should be apparent that Weiss considered the theorbo to be a thoroughbass instrument for use in large halls with large ensembles. The change that he had made was restricted to the tuning, since the theorbo had retained the "vieil ton" of the Renaissance lute (with the sole difference that the first string and often the second were tuned down an octave) until the time of Weiss. Weiss's solo or Galanterie sonatas were played on the bent-necked lute, not the theorbo-lute.<sup>5</sup>

---

<sup>4</sup>Cited by Smith, pp. 60-61.

<sup>5</sup>By "Galanterie," Weiss surely meant secular chamber music that features the lute as a solo or prominent ensemble instrument. In his Study of the Lute, Baron defines "Galanterie" pieces as "concertos, suites and so forth" (p. 123.).

## CHAPTER 4

### WEISS'S LEGATO STYLE

The lute style and techniques cultivated by the French and German composers of the baroque era changed very substantially from those of the sixteenth century, which are a better-known practice today. A recent study<sup>1</sup> gives a comprehensive survey of the development of left- and right-hand techniques used by German (and also French) lutenists throughout the Renaissance and baroque periods; thus the present discussion will focus mainly on style and on Weiss's special contributions.

One of the most notable characteristics of French and German baroque lute music is the legato effect that permeates almost every piece. This effect is a smooth, continuous fabric of sound designed by the composer to closely interweave different voices into the texture. It is created in two principal ways: (1) by arpeggiations and string changes, and (2) by means of slurs.

(1) Only rarely in baroque lute music do more than three notes appear in sequence on the same string. A diatonic scale passage that a Renaissance lutenist would have played on one string, using left-hand position change, is intabulated in the baroque period with several string changes and little or no position changes for the left hand.<sup>2</sup> The

---

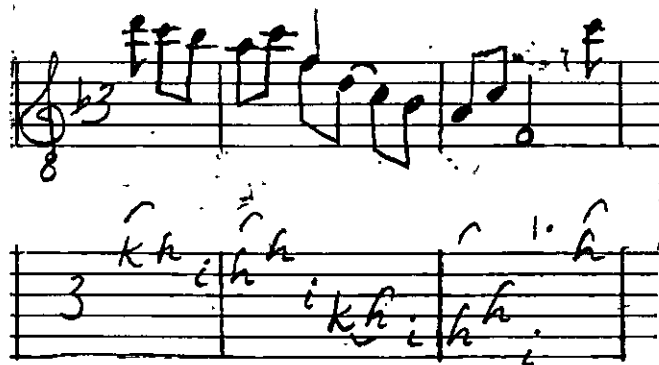
<sup>1</sup>Charles Nelson Amos, "Lute Practice and Lutenists in Germany between 1500 and 1750," (Ph.D. dissertation, University of Iowa, 1975).

<sup>2</sup>To play more than three notes in diatonic sequence on a fretted instrument, unless one is on an open string, requires a left-hand position change.

following example from Weiss's F major courante (Dl 4) is characteristic:

Example 1

Courante (Dl 4), measures 1-2



A diatonic passage using string changes is considerably smoother than one played on a single string, since in the former the notes can be allowed to overlap, whereas in the latter there is a perceptible gap between notes, because of the string being fretted and plucked, no matter how skilled the lutenist. When a passage outlines a chord, as is frequently the case in baroque lute music, the player may allow the individual chord tones to sound until he is obliged to change the chord or his hand position:

Example 2

Philipp Franz LeSage de Richée. "Prelude á discretion" (Cabinet der Lauten, Breslau, 1695), p. 22.





String changes are very frequent in all baroque lute music, partly because of the arpeggiated French style brisé but also because of the close intervals, mostly thirds, between the upper six courses, making possible and even encouraging string changes in scale passages as well. Weiss was certainly not the first lutenist to make extensive use of string changes, but in his consummate control of the French style and of the instrument he developed this technique to its peak.

(2) Whereas it is uncommon for more than three notes in succession to appear on one string in Weiss's tablatures, it is also characteristic that in many cases two or three adjacent tones on the same string will be slurred by a left-hand fall [Einfall] or back-fall [Abzug].<sup>3</sup> The slur is not a phrase marking in lute music as it is with music for other instruments; rather, it is considered an ornament sign. Baron mentions slurs first of all the signs in his chapter on ornaments and gives the following explanation of their significance:

...it is here primarily a question of imitation of the singing voice.... The slurring of tones, which is technically called the hammerstroke and pull-off [Einfallen und Abziehen] comes out very naturally and in a singing manner on the lute.<sup>4</sup>

Slurs in Weiss's music are not limited to diatonically adjacent tones as they are with most other lutenist composers. In a few instances a slur in Weiss's tablature will require the performer to hold a tone for a beat or more after it has been struck and then release it to a lower tone, which is illustrated in the following example:

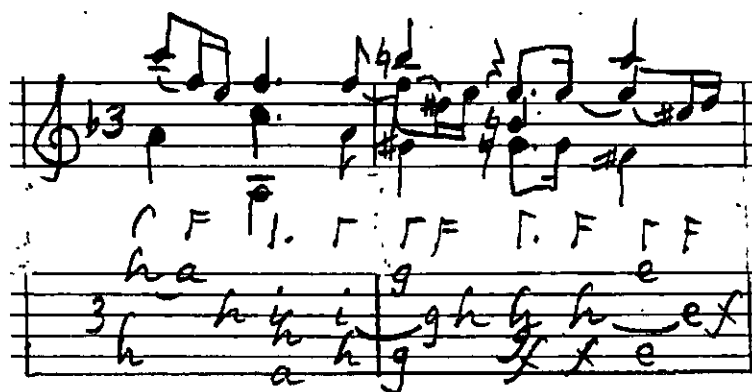
---

<sup>3</sup>There is no generally accepted terminology in English for these ornaments. Thomas Mace (in his *Musick's Monument*, London, 1676, pp. 102-110) calls them "whole-fall" or "half-fall" and "back-fall"; "hammer stroke" and "pull-off" are also possible translations of the German terms.

<sup>4</sup>Baron, Study, p. 140f.

## Example 3

Sarabande (Dl 7), measures 16-17



Another unusual sign that occurs in the above example is the slur between a high tone (on the seventh fret of the first string) and the open string. Weiss uses this technique in several of his pieces from the middle and late periods, but it is uncommon in the works of other lutenists.

A final technical characteristic of Weiss's use of the lute that contributes to the legato sonority is the fingering patterns he adopts. They are based on the one-finger/one-fret principle; that is, the fingerings are so laid out in the tablature that adjacent fingers of the left hand are rarely required to stretch beyond adjacent frets. In addition, Weiss facilitates changes of left-hand position when these are necessary, by indicating one or more notes on open strings between the positions while the hand shifts. Examples of this are to be found on every page of Weiss's tablatures; the following example illustrates the technique:

## Example 4

Giga (Dl 14), measures 44 and 49

5<sup>th</sup> position      2<sup>nd</sup>      4<sup>th</sup>      2<sup>nd</sup>

Weiss's consummate mastery of technique represents the apex of idiomatic lute writing, the consequences of fingering in turn influencing musical figurations. The French and German baroque predecessors of Weiss are more idiomatic in fingerings and musical style than are sixteenth-century lutenists, but Weiss represents an advance over all of them in terms of fluency. His frequent use of high positions for rich, sonorous effects combined with the skillful fingerings and left-hand position changes may be the "Weissian method" to which Baron refers and which was so admired by his contemporaries (see p.15 above).

## CHAPTER 5

### CHRONOLOGY

Establishing a precise chronology for the solo sonatas of Silviuss Weiss is problematical, since relatively few sonatas are dated in the sources. Of these the two earliest known appear in D1. D1 31 in C minor is marked in Weiss's own script "Von anno 6. in Düsseldorf. ergo Nostra gioventu Comparisce," which Hans Neemann has convincingly determined to mean Weiss's youthful debut in Düsseldorf in 1706.<sup>1</sup> The other, D1 18 in A major, is marked "Suonata del Sig. Weiss composta a Roma." Since Weiss accompanied the Polish Prince Alexander Sobiesky to Italy in 1708 and remained there until the Prince's death in 1714, this work undoubtedly dates from that period. Its compositional style is consistent with Weiss's other early works. The London manuscript contains additional dated sonatas, many more than in D1, which makes it a particularly valuable source. In fact, two compositions appear in both sources, undated in D1 and dated in Lbm: D1 3, composed 1717 in Prague, and D1 28, dated 1719.

Still other sonatas in D1 can be dated by means of external evidence. The Presto from the sonata D1 25 in B-flat major was printed in G. Ph. Telemann's Der getreue Music-Meister in 1728, and it must be presumed that the remainder of the sonata was composed before 1728 as well. The dating of the sonata D1 12 in C major rests on more tenuous evidence. On the title page of this holograph sonata, Weiss inscribed:

---

<sup>1</sup> See Chapter 1, p. 8, above.

"P. [er] S. [on] A. [ltesse] S. [er]inissime] M. [onsieur] l. [e] D. [uc] de Lobkowitz/ N. 12./ Januarius." In a letter from Weiss to Prince Lobkowitz dated November 17, 1728 (discussed above, p. 9f), Weiss apologizes for failing to enclose a musical composition, and he promises to send the Prince a new one soon. Hans Neemann plausibly assumes that the C major sonata was the fulfillment of Weiss's promise.<sup>2</sup>

Another aid to dating Weiss's sonatas, although only approximate, is the identification of the ambitus of the lute intended for performance of a given work, since it seems that Weiss composed his first works on an eleven-course lute and later wrote for one of thirteen courses. The earliest sonatas of Weiss, that is, those dating from 1706 and the Rome sojourn, require only an eleven-course instrument, as does D1 3, composed in 1717. In Lbm the ten sonatas, either dated before 1719 or stylistically assignable to the early period, are grouped together at the beginning of the manuscript and appear to have been originally conceived for an eleven-course lute. Scribal erasures and additions requiring performance by an instrument having twelve or thirteen courses are evident in a few of these sonatas.

By 1719 Weiss seems to have acquired a thirteen-course lute, since the "Plainte" in B-flat (Lbm folio 69r) written in January of that year requires the thirteenth course, and seventeen of the twenty-four other movements specifically dated 1719 in Lbm also require twelve or thirteen courses. Perhaps Weiss was presented with a new lute having increased range upon or shortly after his appointment to the Dresden Hofkapelle in 1718.

---

<sup>2</sup>Neemann, "Die Lautenistenfamilie Weiss," p. 166.

About twenty sonatas in Lbm were probably composed in the first five years of Weiss's tenure at Dresden, between 1719 and 1724. Since the pieces in this manuscript appear, when dated, quite consistently in chronological order, it seems to document his compositional activity of that period.

Hans Neemann plausibly considers Dresden sonatas 7, 8, 10, 11, 12, 14, 16, 20, 21, 22, 23, 25, 27, 30 and 33, which are not concordant with music in Lbm (though there are a few concordances with manuscripts now in Salzburg, Moscow, Götting and Warsaw) to be late compositions, dating after 1725. These are the most extended and musically sophisticated lute pieces composed by any baroque lute composer except J. S. Bach. Unfortunately, except for sonatas 12 and 25 discussed above, it is not possible reliably to assign even a relative date of composition between the years 1725 and 1750 to any of these fifteen sonatas.<sup>3</sup> Suffice it to say that Weiss remained active as a lutenist and composer until his death, as is shown by his letter of 1740 to Luise Gottsched discussed in Chapter I, p. 17ff. In this thesis the late sonatas are treated as a unit, since the fundamental aspects of form and style in them do not differ substantially among them.

---

<sup>3</sup>In his index of Weiss's compositions, Neemann seems to have placed these late sonatas in order according to increasing complexity and chromatic usage. A more secure procedure for dating would be to examine the paper and watermarks of the original manuscript and thereby attempt to establish termini post quem. In a letter of October 13, 1976, Bundesrat H. Deckert and Dr. Wolfgang Reich of the Sächsische Landesbibliothek informed the writer that the Dresden Weiss manuscript will indeed soon be examined in this manner by the Papiermuseum staff of the Deutsche Bücherei.

## Part II

### CHAPTER 6

#### THE SONATA OF WEISS

The predominant arrangement of movements in the sonatas of S. L. Weiss is based upon the four-movement sequence for the suite established by Froberger: allemande, courante, sarabande, gigue. However, Weiss normally expands this suite by two movements, a bourrée following the courante and a minuet following the sarabande.<sup>1</sup> Thus the core of the typical Weiss sonata is the six-movement sequence of allemande, courante, bourrée, sarabande, minuet and gigue. There are no sonatas in Weiss's corpus with less than six movements that appear to be complete.<sup>2</sup> The sequence is recognizable in almost every sonata of Weiss from the earliest to the latest, although additions and substitutions occur with such frequency that it is seldom seen in its archetypical form.

Sometimes, particularly in the early sonatas, a prelude precedes the dance movements. Occasionally an entrée or overture is substituted for the allemande, most often in the late sonatas. The courante and sarabande are almost invariably present, although the former is sometimes in the form of a triple-meter "Allegro," and the latter is replaced in a few instances by a polonaise or siciliana. The paysane is the most

---

<sup>1</sup>Wilton Mason, p. 54, noticed that Weiss's sonatas are "founded on a standard allemande - courante - sarabande - gigue sequence, with preludes and optional movements expanding most of the suites to 6 or 7 movements."

<sup>2</sup>The incomplete sonatas are found most notably in Sst (numbers V, VII, VIII and XXXV). All of these lack either the customary introductory movement or a concluding fast one.

frequent substitute for the bourrée, although the rondeau or rigaudon sometimes appears in its place. Another occasional substitute for the bourrée is the gavotte, although its placement is generally between the sarabande and minuet. Not infrequently a second minuet occurs in the sonata, generally following the first one. The final movement for most of Weiss's partitas is the gigue, though it is sometimes replaced by a chaconne or passacaglia in the middle sonatas and almost invariably by a presto or allegro in the late ones.

A variety of other dances appears in the middle-period sonatas in the London manuscript, but with considerably less frequency than those mentioned above. By way of comparison, the following movements are the most often represented in that source: minuet (42), sarabande (23), allemande (20), courante (20), bourrée (21), prelude (17), gigue (14) and gavotte (12), with most other types restricted to one or two appearances.<sup>3</sup> Some of these are the pastorale, fantasie, paysane, capriccio, march, musette, angloise, tombeau, air, passepied, fugue and movements bearing only tempo indications or programmatic titles, such as "La belle Tiroloise" and "Le sans-soucie."

---

<sup>3</sup>Mason, p. 73.



## CHAPTER 7

### INDIVIDUAL SONATA MOVEMENTS

In order to place the late music of Weiss in perspective within his total oeuvre, each of the following analyses of individual sonata movements begins with a survey of general formal and stylistic characteristics found in pieces dating from all periods of Weiss's life. Features such as thematic structure, rhythmic patterns, melodic figurations, contrapuntal texture, length and harmonic procedures were examined and are described when they yield significant results. A description of the early- and middle-period styles of Weiss is also incorporated into the first part of each subchapter. Known dates of composition are given as a reference, and musical examples are provided to illustrate points made in the discussion.

In each case the general survey is followed by a more detailed analysis of one movement from the late period, usually chosen for its exceptional quality or its unusual features; a transcription of this piece is appended to each subchapter. Mention is also made of other late pieces of each type when they are especially representative of a particular, important element of style.

In the whole discussion an effort has been made to show the chronological development of Weiss's style and to relate the late sonatas to the presently better-known music of the earlier periods.

### Preludes

Preludes are more prevalent in the early and middle period sonatas of Weiss than in the late ones. Whereas more than half of the sonatas written between 1706 and 1724 are prefixed with a prelude or, in a few cases, a fantasia, only two of the fifteen late sonatas in D1 have a prelude, and these (as well as two others in the collection) are spurious.

The general characteristics of the genuine preludes in all periods of Weiss's life remain the same. Their form is a single, through-composed movement in a more or less improvisatory style, with frequent alternation between chordal passages and passages of arpeggiated figurations in eighth notes. Weiss only once employs the fugal procedure<sup>4</sup> and rarely a recognizable dance rhythm in his preludes. The preludes are unbarred, as are almost all of those of the seventeenth-century French and German lutenists. Some have no time signature, but others are marked C or *Q*.

The improvisational gift for which Weiss is praised by Baron<sup>5</sup> is best revealed in two extraordinary preludes in Lbm on folios 125v and 129v. These pieces are Weiss holographs and are more sketchily calligraphed than most of the other extant holographs, so that they give the appearance of being written down rapidly as the record of an extemporaneous performance. This impression is borne out by their form, which is very loose, with no exploitation of any melodic motives.

---

<sup>4</sup>See the Prelude in E-flat, Lbm f. 145v.

<sup>5</sup>Baron, Study, p. 70f.

## Example 5

Facsimile of Prelude (Lbm f. 129v)

Handwritten musical score for a single staff, likely a lute or similar instrument, featuring a complex melodic line with many accidentals and a final cadence. The notation is in a historical style, possibly from a manuscript.

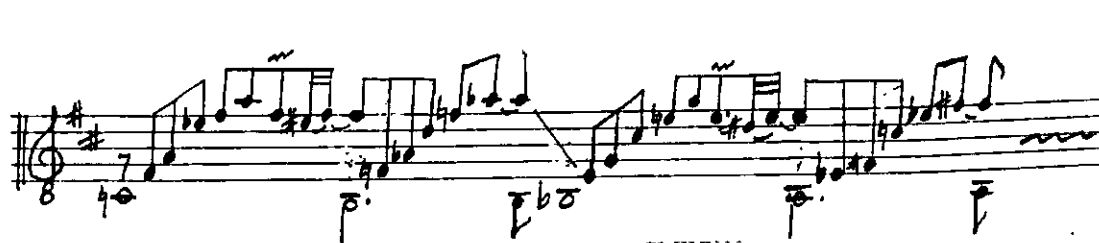
The score begins with a treble clef and a key signature of one flat (B-flat). The melody is written in a single staff and includes numerous accidentals, including naturals, sharps, and flats, indicating a complex harmonic structure. The notation is in a historical style, possibly from a manuscript.

The score is divided into measures by vertical bar lines. The final measure ends with a double bar line and a fermata, indicating the end of the piece.

Both preludes are essentially arpeggiated studies in bold harmonies and chromaticism, beginning and ending in the tonic but modulating rapidly through a variety of related keys in between by means of unusually extensive use of the diminished seventh chord. The point of furthest remove in the C minor prelude (fol. 129v) is E major, which occurs in the course of an octave-long chromatic descent in the bass. The D major prelude does not venture to such a remote key but does feature a chromatically descending slide through four adjacent diminished chords:<sup>6</sup>

#### Example 6

Prelude (Lbm f. 125v)



Most of the figurations of Weiss's preludes fall into regular duple rhythmic patterns, although there are many cases of asymmetrical rhythms (for instance, five, seven or eleven running eighth notes between two block chords) interrupting an otherwise regular sequence of duple meter. The two pieces discussed above are rather anomalous in that irregular, free rhythms predominate.

The prelude from the sonata in C major, D1 9 (ca. 1720-1725) is typical of the standard procedures of Weiss in terms of harmony, layout and figurations. It is unbarred, but it has the common time signature (C) and amounts to the equivalent of twenty-eight measures in this

<sup>6</sup>In the E-flat major prelude on Lbm f. 40v, there is a similar section with five chromatically descending diminished chords.

signature. It is through-composed, with a modulation to the dominant for about twenty-five per cent of its length, then a return to the tonic for the last half.

The opening motive is a germinal figure from which most of the prelude's rhythm and figurations derive:

#### Example 7

Prelude (Dl 9)



The first half of the prelude consists of running eighth notes in this same rhythm. The second half, marking the return to the tonic, begins with an ascending sequence, coming to rest on a dominant bass note; motion then cascades downward in sixths and tenths, cadencing on the dominant.

#### Example 8

Prelude (Dl 9)



At this point, a dominant pedal point ensues, with the harmonic rhythm accelerating to quarter-note values:

## Example 9

## Prelude (Dl 9)



A long, cadenza-like coda, closes the piece.

This prelude is harmonically much more straight-forward than the previous two preludes discussed, deriving its interest from the propulsion of steady eighth notes, the extended use of sequence and long scale-like passages. Similar preludes are those in the sonatas Dl 1 in F major, Dl 5 in D minor and BDG in A minor.

Four preludes in Dl must be regarded as spurious, both for stylistic reasons and because they were obviously added later to the sonatas in which they appear. Dl sonatas 10 and 29 are Weiss holographs, and sonatas 23 and 24 are in the hand of a copyist, but the preludes of each are in still another script, that of Weiss's student whom Neemann has identified as F. W. Raschke.<sup>7</sup>

All four of these preludes are inconsistent with most of the authentic Weiss preludes in their extremely abbreviated length; each is about half as long as the preludes discussed above. Whereas most of the early-and middle-period preludes of Weiss are as long or almost as long as the allemandes they precede, these four are dwarfed by the movements that follow them. To regard these pieces as authentic would

<sup>7</sup>Neemann, "Die Lautenistenfamilie Weiss," p. 179.

be to assume that Weiss wrote mostly short preludes in his late period, in contrast to the other movements, most of which grew longer, clearly an illogical assumption.

Beyond their brevity these four preludes have several style characteristics in common. They consist mainly of arpeggiations woven together in figurations which resemble those of Weiss, but which could easily have been adopted by a student. Three (Dl 10, 23, 24) begin with a bass pedal point, and the fourth commences with a moving bass line underneath a sustained tonic harmony. The chief stylistic element shared by these pieces and with the authentic preludes of Weiss is the use of suspensions and successive dissonances in block chordal passages, expressing a pathetic affect.

Stylistically the most dubious element is the almost total lack of accidentals in three of the four pieces; the B-flat prelude (Dl 24), for instance, has only one (a D-flat, making a parallel minor harmony three beats from the final cadence), and the G-minor prelude has merely three occurrences of the leading tone. Thus modulation is either nonexistent or confined to very brief gestures toward the most closely related keys, i.e., the relative major in the G minor prelude. The only one of the four in which altered tones are used extensively is the F-sharp minor prelude (Dl 23). Even here the accidentals are confined to the leading tones of the tonic and dominant (E-sharp and B-sharp), except for one G-natural that is either a misplaced fingering or a clumsy attempt at affective harmony (see transcription below). In summary, this harmonic usage seems too conservative and unimaginative for Weiss, especially in the late period.

## Example 10

## Prelude (DI 23)

The musical score is written for a single melodic line on a grand staff (treble and bass clefs). The key signature is two sharps (F# and C#), and the time signature is common time (C). The piece consists of three staves of music.

The first staff begins with a treble clef, a key signature of two sharps, and a common time signature. The melody is composed of eighth and sixteenth notes, with some triplets. The bass staff of the first system contains three whole notes: F#3, C#4, and F#3.

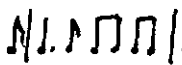
The second staff continues the melody. The bass staff contains three whole notes: F#3, C#4, and F#3, followed by six eighth notes: F#3, C#4, F#3, C#4, F#3, and C#4.

The third staff features a melodic phrase marked with an accent (>) and a slur. The bass staff contains six eighth notes: F#3, C#4, F#3, C#4, F#3, and C#4, followed by six eighth notes: F#3, C#4, F#3, C#4, F#3, and C#4.



### Allemandes and Entrées

The first dance movement in most of Weiss's early- and middle-period sonatas and in two-thirds of those from the late period is the allemande, occasionally (in five instances) called an entrée. The allemande of Weiss is a serious, moderately slow dance in 4/4 meter, beginning almost invariably with an eighth-note upbeat. Three-voice texture is quite consistently maintained throughout most of the middle and late allemandes, sometimes thinning to two voices within a given piece. The top voice is virtually always the most active one rhythmically, often moving in eighth- or sixteenth-note values while the bottom two move in quarters or halves.

A common rhythmic configuration for the first measure of an allemande by Weiss is . Especially in many of the middle- and late-period allemandes, the initial dotted rhythm saturates the texture, giving the piece a grave, introductory character similar to that of a French overture. Two of the entrées<sup>8</sup> feature even more prevalent dotted rhythms than do these allemandes.

The allemandes that have tempo indications are usually marked "adagio" or "andante," though one (Dl 14) is indicated "largo" and another (Moscow, f. 17v) "vivace." The length of the allemande varies between about twenty and fifty measures. Since some of the shorter ones require a slow pace because of the thick texture, the number of measures is not

---

<sup>8</sup>These are the entrées in A minor ("L'Infidèle," Lbm f. 138v) and A major (Dl 22).

necessarily an accurate indicator of actual length in time. In addition, there is no correlation between lengths of allemandes and dates of their composition as there is with some of the other dances.

The harmonic layout of the allemande, as with all the other two-reprise movements, conforms to the pattern: |:I - V :||: x - I :| in major keys and |: i - III :||: x - i :| in minor keys.<sup>9</sup> In the early- and middle-period allemandes, modulation in the "x" section is confined to related keys such as the supertonic, mediant, subdominant or relative minor, sometimes with a change of mode to the parallel. In the late allemandes, however, Weiss often ranges considerably further afield.

There is also perceptible change from the early to the late allemandes in Weiss's handling of motives. In the early ones there is no systematic recurrence of thematic material from the first reprise in the second, aside from a brief rhyme at the beginning of the second reprise. In the middle-period allemandes there is more conscious re-use and development of motives throughout the piece, as in the ones in A major (Lbm f. 51v) and E-flat major (Lbm f. 141v).

An incipient classic sonata treatment of melodic material is evident in the late-period C major entrée (Dl 12; probably ca. 1728), where the tonic returns toward the end of the second reprise together with the theme first presented at the very beginning of the piece. Measure 35 marks the end of the modulatory section of the second reprise and a re-introduction of the thematic material from the beginning; measures 35-40 are an almost exact repetition of measures 1-5:

---

<sup>9</sup>This harmonic scheme was pointed out by Wilton Mason, p. 82, who refers to the two-reprise movements as "double movements."

## Example 11

Entrée in C major (Dl 12), measures 1-5 and 35-40

In addition, the final cadence makes an end rhyme with the cadence from the first reprise. A similar motivic layout is found in the allemandes in D minor (Dl 7), F-sharp minor (Dl 23) and B-flat major (Dl 30).

In his early allemandes Weiss writes essentially two-voice counterpoint, often to a rudimentary bass line. The arpeggiated figuration and motivic play suggesting a third voice, combined with the resonant sonority of the lute, make this apparently thin texture considerably more effective than it appears in transcription. In addition, chords of four or more voices are freely interspersed, particularly at points of rhythmic emphasis, to enrich the sonority and punctuate phrases. The following example illustrates the textures in early allemandes:

## Example 12

Allemande (Dl 18, ca. 1712), measures 1-5.



Another allemande, that in D minor (Dl 6), has an unusually thick texture for a middle-period piece. Three parts are maintained almost throughout, though the middle voice is not really independent since it often moves in thirds or sixths with the treble or bass and the bass moves predominantly in half-note values. A similar texture characterizes the allemandes in A (Dl 17), B-flat (Dl 26) and A (Dl 19), all composed ca. 1719.

The bass voice in most early- and middle-period allemandes by Weiss serves primarily as a harmonic foundation, only occasionally taking an active role in motivic play. After about 1720, however, Weiss begins to treat the lowest voice more contrapuntally. The allemande that commences the F major sonata entitled "Le Fameux Corsaire" (Lbm f. 133v), probably composed ca. 1720-1724, is one of the most technically difficult of the early- and middle-period allemandes because of the long arpeggios, the frequent use of high positions and the thickening of texture to four or more parts at several points. Writing for bass and middle voices is more complex here than in earlier allemandes.

## Example 13

Allemande ("Le Fameux Corsaire," Lbm f. 113), measures 5-6.



One of Weiss's most remarkable pieces is the late A minor allemande (Dl 16), which will here be analyzed in detail. Its fundamental affect is march-like and grave, resulting largely from the nature of the thematic material as well as from the harmonies. The first two and one-half measures contain an inverted pedal point, played on two courses simultaneously (one open and the other fingered) for a strengthened effect. The principal rhythmic motive, announced in the bass voice in the first measure, is a dotted figure. This rhythmic motive permeates the texture, appearing in almost every measure of the piece. It appears alternately in all voices, the composer skillfully avoiding monotony in its use, and it contributes to a buildup of tension that is not released until the final cadence.

A melodic motive that appears in the first measure, an upward skip of an octave, is similarly exploited throughout the piece. Other wide skips characteristic of the melodic writing are frequent dissonant leaps outlining diminished intervals.

At measures 4-6 there occurs a chromatic descent of a fourth in the bass, a dramatic, pathetic gesture that recurs at another pitch level in inversion at measures 24-26 and at the original pitch level at measures 41-42 and finally echoed a fifth above in a middle voice over a dominant pedal at measures 43-44.

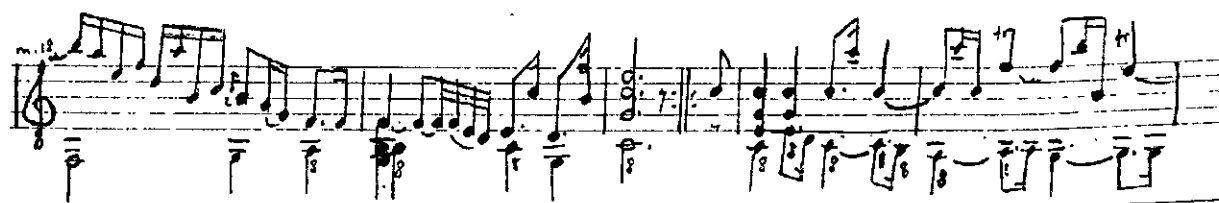
The chromaticism, wide skips and dotted rhythms combine, in effect, to give a serious character to the piece; the accompanying harmonic boldness even heightens the mood. Modulation to the relative major comes at measure 6, following the chromatic passage in measures 4-6, where the piece remains until the double bar at measure 20. In the second part of the movement, the harmony begins in the relative major for four measures, then moves to the minor dominant at measure 26. At measure 30 Weiss modulates by means of an enharmonic change to a remote key area, C-sharp minor, and then to F-sharp minor in measure 32. Again by means of an enharmonic change (a diminished seventh chord, measures 32-33) Weiss moves back to the subdominant at measure 34. He briefly touches upon the relative major again before finally returning to the tonic at measure 38.

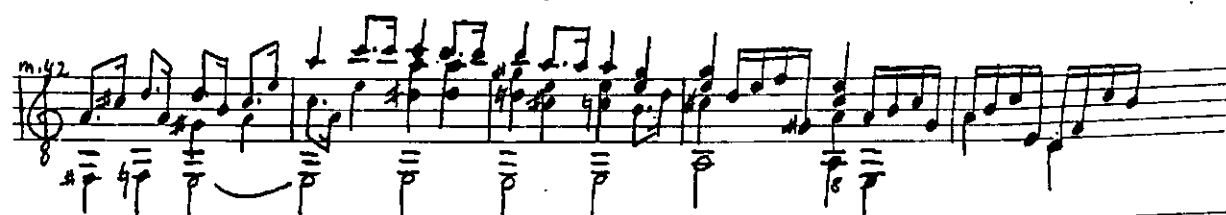
The drive to the final cadence is extended by means of the chromatic material discussed above, a brief tonicization of the subdominant at measure 45 and a short bridge leading to the recapitulation of the first two measures of the piece. A transcription of the entire work follows:

#### Example 14

##### Allemande (Dl 16)









Much of the harmonic interest in this allemande is centered upon the use of diminished seventh chords, especially as a modulatory device. Diminished seventh chords are also a salient feature of the D minor allemande (Dl 8), in which a chain of them appears over a chromatically descending bass:

### Example 15

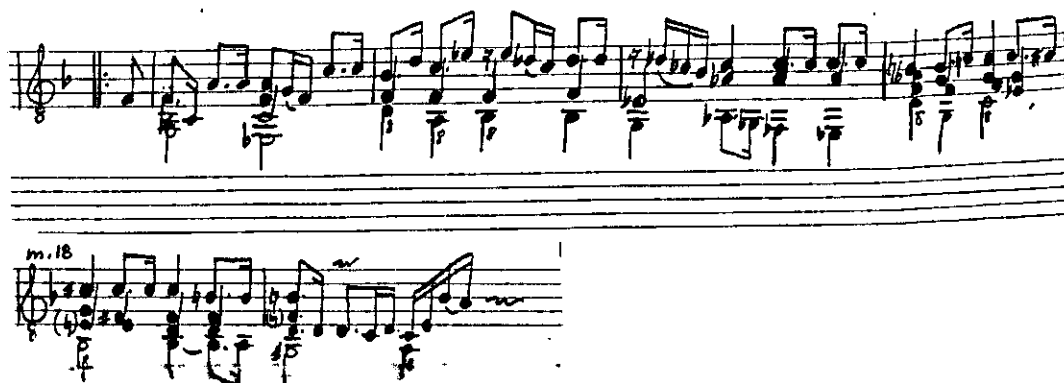
Allemande (Dl 8), measures 25-28



Diminished seventh chords, accompanied by enharmonic changes, play an important role in the modulatory section of yet another D minor allemande (Dl 7). In measure 15 Weiss changes mode from major to minor on B-flat and moves through an E-flat seventh chord which resolves to A-flat minor, a key a tritone away from the tonic. By an enharmonic change and the use of a diminished seventh chord at measures 16-17, Weiss modulates to C minor. Through diminished seventh chords at the beginning of measures 18 and 19, the harmony moves to B minor and then to A minor, the minor dominant, where it remains until another change of mode at measure 23 prepares for a return to the tonic:

## Example 16

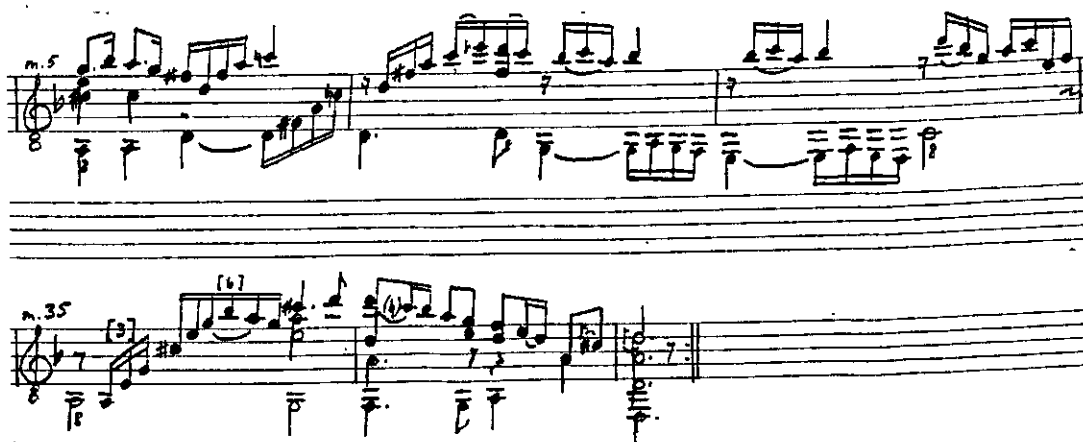
Allemande (Dl 7), measures 14-19



In this allemande style brisé promotes the enharmonicism by exposing the chord yet minimizing its dissonance. Arpeggiated ninth chords appear in measures 5, 6, 7 and 35, those at measure 6 and measure 35 coming at particularly dramatic points in the piece. The  $1^9$  at measure 6 contains the highest note in the entire movement ( $e^b$ ), which heightens the effect of the first modulation in the first reprise. The chord at measure 35 comes at the end of a long upward arpeggio that starts with the lowest tone on the lute and contributes to the dramatic tension preparing the final cadence.

## Example 17

Allemande (Dl 7), measures 5-7 and 35-37



### Overtures

Although the first movement of a sonata by Weiss is usually an allemande or entrée (excepting an optional prelude sometimes appended to the opening), an overture is occasionally substituted for the allemande. The overture of Weiss and of earlier German composers for lute is a tripartite form obviously derived from the French overture of Lully.<sup>10</sup> The first section of Weiss's overtures has a common time signature, is frequently marked "Largo" and is characterized by an eighth-note upbeat and by dotted rhythms. The second, contrasting section is a fugal "Allegro," in either duple or triple meter, and comprises the longest part of the overture. It is followed by a brief section marked "Largo" or "Adagio,"<sup>11</sup> usually about half the length of the first section. This final largo is often characterized by a preponderance of "pathetic" harmonies such as diminished seventh chords and dominant sevenths in third inversion.

In the early- and middle-period overtures of Weiss, fugal entries occur mainly on the tonic and dominant, and modulations normally lead

---

<sup>10</sup> Philipp Franz LeSage de Richée published an overture (in G minor) on p. 30 of his *Cabinet der Lauten* (Breslau, 1695). Four years later Ferdinand Ignaz Hinterleithner printed five overtures for lute and string accompaniment in his *Lauten-Concert* (Vienna, 1699). Overtures by Jacques de Saint-Luc, Count Logy and anonymous composers are found in the eighteenth-century lute manuscripts in the Vienna Nationalbibliothek; see Elisabeth Maier, p. 131, for an index of incipits. None of the printed books of music by seventeenth-century French lutenists (Gallot, Gaultier, Mouton) contains overtures; thus the use of the overture in lute suites appears to be a German innovation.

<sup>11</sup> One late overture (in A major, Dl 21) has no closing largo. That its allegro may have existed independently, that is, aside from its combination with the largo, is suggested by the Breitkopf catalog supplement of 1769, which gives its incipit as No. 2 under "Partite grandi." It is there entitled "Fuga" and is preceded by the incipit of a Capriccio that has not survived. See Barry Brook, p. 369.

to one or two closely related keys, such as the relative major or minor. In the late overtures, however, Weiss sometimes ventures considerably further afield harmonically. Episodic material in the fugal sections of all the overtures is often derived at least partially from the head of the subject. Whereas in the early overtures entries and episodes alternate regularly, in the late overtures the fugal theme entries are occasionally interspersed with sections of new, sequential material, often for as long as thirty or forty measures.

Unlike the allemandes, which do not grow significantly longer from the early to the late period, the overtures of Weiss do. The two early overtures in PthII are each under eighty measures long; two middle-period overtures in Lbm are 91 and 110 measures long; and the four late ones in Dl are from 107 measures to 167 measures in length.

One of the late overtures (in C major, Dl 11) has a thirteen-measure-long introductory section that makes extensive use of dotted rhythms and has rising scalar motives in sixteenth- and thirty-second-note values in the manner of the French overture:

#### Example 18

Overture (Dl 11), measures 1-3



The allegro section of this overture is permeated by a short theme, which is presented in several diatonically-related keys and is the subject of both modulating and non-modulating sequences.

The first movement of another late sonata (in A major, Dl 20) is

entitled "Introduzione," but it has the same form and characteristics as the overtures discussed above and can be regarded as an overture in style and function.<sup>12</sup> Dotted rhythms are frequent in the introductory section, but the predominant affect is less one of pomp than one of pathos and yearning. This is due to frequent gestures toward the subdominant, to the prevalence of dissonant chords on the first beat of many measures and to the use of appoggiaturas:

Example 19

Introduzione (Dl 20), measures 1-5



The first section ends on a half cadence followed by a double bar with a repeat sign.

A fugal allegro follows at measure 19, where the theme is accompanied by a pulsating, repeated-note figure. Chains of suspensions create an air of solemnity in the manner of Corelli, and the repeated-note motif provides a driving rhythm reminiscent of Vivaldi. The subject is stated twice:

Example 20

Introduzione (Dl 20), measures 19-21



<sup>12</sup> Another "Introduzione" (in B-flat, Dl 27) is a two-reprise movement, not an overture.

After the first exposition the theme appears successively in V, IV, vi,  $\flat$ VII, iii, vi and twice in the tonic. Between the entries in F-sharp minor (vi) and G major ( $\flat$ VII), Weiss creates a taut mood of increasing suspense with chromatic movement in all voices:

### Example 21

Introduzione (Dl 20), measures 57-63



The final eight measures (largo) are in a contrasting, triple meter, and the gravity and solemnity of the first two sections of the piece are echoed in suspensions and dissonant harmonies. A transcription of the complete movement follows:

### Example 22

Introduzione (Dl 20)

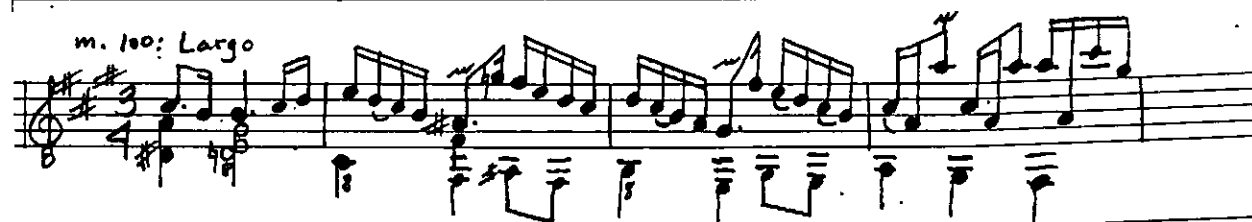












### Courantes

The courante of Weiss is a vigorous dance in moderately quick tempo and triple meter, usually 3/4, characterized by an upbeat figure of three eighth notes and by subsequent running eighth notes used fairly consistently throughout the piece. As such, it is more akin to the Italian corrente than to the French courante, despite the fact that all extant examples by Weiss of the type have the French title. Rhythmic ambiguity, a hallmark of the French courante, is restricted in Weiss's courantes to slight shifts of accent within measures and to an occasional hemiola rhythm.

Since it is a relatively fast dance, the courante of Weiss tends to have a thinner texture than the allemande. Two-voice texture is maintained throughout, only occasionally being thickened to three or more voices. In these instances motion slows to quarter-note values, obviously because it is extremely difficult to play chords in quick succession on the lute. Of course, as in virtually all baroque lute music, the implied texture is not so thin as it often appears in transcription. The ear perceives the melodic line as running eighth notes, but at the same time it extends the values of the individual notes when used in arpeggiated figures. Indeed, left-hand positions in Weiss's courantes are so chosen that notes in any given arpeggiated chord are frequently held as long as a measure or more.

During the course of Weiss's compositional career, the courante achieves the most expansion of any dance movement in his sonatas except the minuet. The earliest courantes by Weiss average forty to fifty measures in length, whereas the late ones are often as much as four times as long.

The most common figuration in Weiss's courantes is a bass note on the first beat of each measure followed by five eighths in the treble. This figuration is consistently found in all his courantes, and departures from it, a necessary feature for retaining rhythmic interest, become

more frequent with the late works. The example below from Dl 8 is typical of the practice:

### Example 23

Courante (Dl 8), measures 60-66



The bass note, which constitutes a strong accent as well as a harmonic foundation, can exceptionally appear on a beat other than the first, as in the opening measures of the F-sharp minor courante (Dl 23):

### Example 24

Courante (Dl 23), measures 1-4



In this case the shift of accent to the second beat of the measure becomes a rhythmic hallmark of the piece, returning later at several points.

The earliest courantes of Weiss are under fifty measures in length, and there appears to be no logically worked-out melodic design in them. Sequences are used sparingly, and no salient motives are developed. Some tension and harmonic interest is generated by pedal points, especially to dramatize the return of the tonic in the middle of the second reprise, but the range of the modulation is restricted to a few closely related keys.

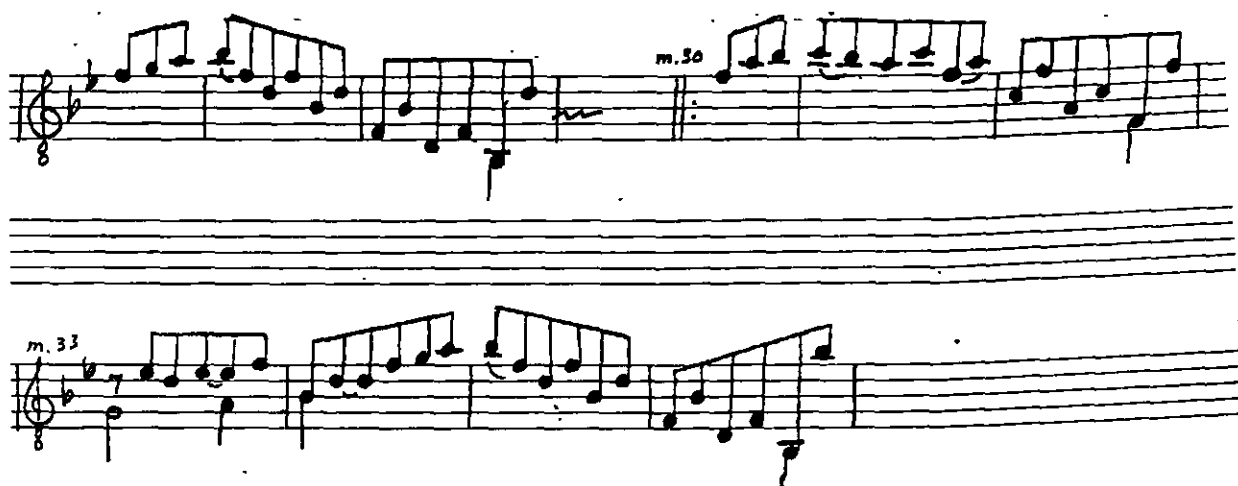
In courantes dating 1717 or later, there is a considerable expansion

in length, to eighty or more measures, over the earlier courantes, and at the same time a tightening of compositional resources. Rhythmic and melodic material as well as sequences from the first reprise reappear in the second, and there is usually a cadential end rhyme in the final measures. In some courantes of the middle period, the thematic material from the first measures returns either with the tonic in the middle of the second reprise (as in D1 6) or shortly before the final cadence, comprising a sort of coda (as in D1 17 and 24).

The return of the tonic together with the thematic material with which the key was first introduced becomes common in the late courantes, among them those in D minor (D1 7 and 8), C major (D1 12), G minor (D1 30), F-sharp minor (D1 23), A minor (D1 26) and A major (D1 20). Sometimes, however, the original thematic material is echoed in the tonic promptly after the rhyme in the dominant or relative major at the first double bar; this is characteristic of the courantes in B major (D1 25 and 27) and C major (D1 10). The following example is from D1 25:

#### Example 25

Courante (D1 25), measures 1-2 and 30-36



One of the longest (184 measures) and most formally structured of Weiss's courantes is the late courante in G minor (D1 30). There are

several melodically or rhythmically salient passages in the first reprise of this piece, all of which are repeated in a different key in the second reprise. The following chart identifies thematic material of which the movement is comprised:

<u>Measure</u>	<u>Theme</u>	<u>Key</u>	<u>Measure</u>	<u>Theme</u>	<u>Key</u>
1-6	a	g	65-68	a	B-flat
7-12	b	g	73-83	a & b	c
21-28	c	B-flat	86-99	a, b, c	E-flat
30-37	d	B-flat	100-105	c	modulatory
37-47	e	B-flat	106-115	b, c	d
60-65	f	B-flat	116-122	a	d
65: end of first reprise			123-135		modulatory
			136-150	a & b	g
			156-163	d'	g (modulatory)
			163-166	c	g
			167-173	e	g
			176-177	a	g
			179-184	f	g
			184: final cadence		

The above chart shows that all of the salient thematic material from the first reprise appears in the second. Furthermore, after measure 136, which marks the return to the tonic, the themes return in roughly the same order in which they were introduced in the first reprise, but here they are all in the tonic. The resemblance to classic sonata form, at least in tonal design, is unmistakable, even to the "development" section, measures 65-135, which explores themes a, b and c in several keys.

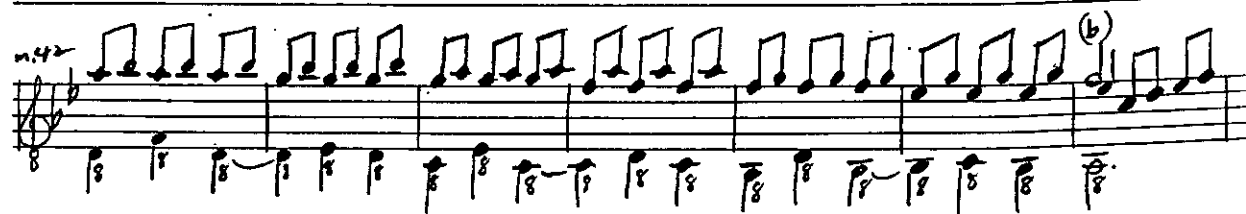
Much of the material in the second reprise undergoes a small amount of reshaping, abbreviation or expansion, especially at the beginning and end of each theme, but none nearly so dramatically as theme d.

In the first reprise d comprises a diatonic ascent of an octave in two voices, treble and bass, moving in thirds. Upon the return of this theme in the second reprise, only the treble ascends the octave, and it does so chromatically. A transcription of the complete piece appears below.

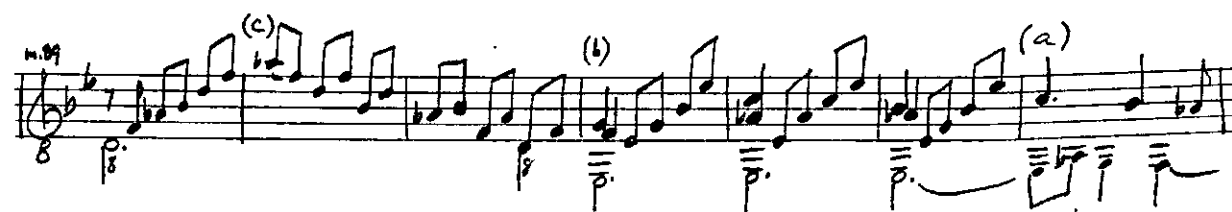
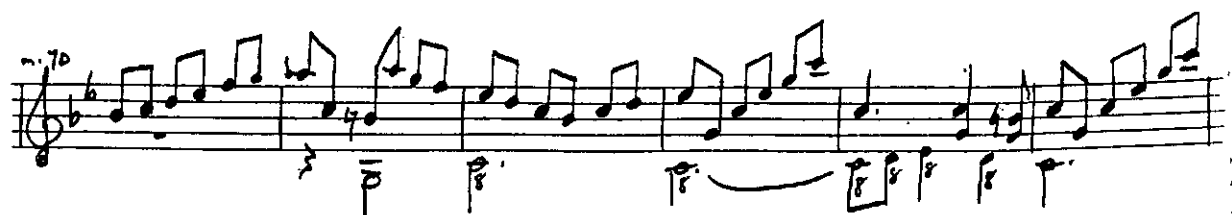
### Example 26

#### Courante (Dl 30)

Handwritten musical score for "Courante (Dl 30)". The score is written on four systems of staves. The first system is marked (a) and measures 1-8. The second system is marked (b) and measures 9-14. The third system is marked (c) and measures 15-21. The fourth system is measures 22-28. The treble staff contains a continuous melodic line with eighth and sixteenth notes. The bass staff contains a harmonic accompaniment with chords and single notes, often beamed together. The key signature has one sharp (F#), and the time signature is 3/4.







m. 110

8

m. 117

8

m. 124

8

m. 132

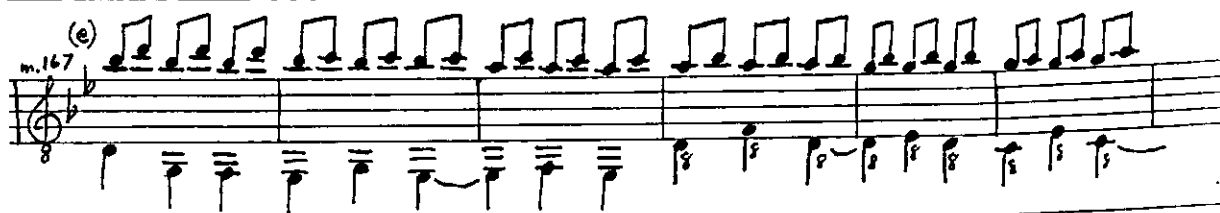
8

m. 139

8

m. 146

8



Harmonically, the courantes of Weiss are less adventurous than the allemandes, generally modulating only to related keys, especially to the relative minor and the subdominant. Occasionally, as in the above piece in G minor or in the C minor courante (Dl 33), there is a passage that exploits chromaticism, but this is an exceptional procedure. As in the earliest courantes of Weiss, pedal points are sometimes used in the late courantes (for instance, Dl 12, 21 and 33) to build harmonic tension without modulation.

Only one of the late sonatas does not have a courante as its second dance movement. The allegro of the sonata in A minor (Dl 14) is a two-reprise movement in 3/4 meter and has the harmonic and thematic layout of a courante, but lacks an upbeat and is in predominantly running sixteenth notes rather than eighths. Both the treble themes and the pulsating, repeated-note motive in the bass, as well as several triadic octave passages, are strongly reminiscent of features generally characteristic of Vivaldi concerti:

#### Example 27

Allegro (Dl 14), measures 1-5



#### Bourrées

The bourrée of Weiss is a quick dance in alla breve meter (although a few are in 2/4) with a quarter-note or double eighth-note upbeat. The archetypical bourrée rhythm, an upbeat on the fourth beat of the measure, is characteristic of Weiss's early bourrées and much less

so in the later ones.

The typical pattern of pulses in the early- and middle-period bourrée tends to be either steady eighth notes or steady quarter notes, though neither pattern is adhered to as consistently as is that of running eighth notes in the courantes. Late bourrées tend to have more of a mixture of quarter notes and eighth notes, with the most prominent motives often being composed of a combination of the two values. Other note values appear infrequently and are salient when they are used, precisely because of their rarity.

Weiss's bourrées conform to a very consistent formal structure. In almost every bourrée in D1 and in most of those in Lbm the thematic material from the first few measures is reintroduced upon the return of the tonic in the middle of the second reprise. This is not true of the earliest datable bourrée (D1 18, ca. 1712), in which no thematic material from the first reprise is repeated in the second but is a characteristic of almost all others, at least those dating from 1717 and later. Generally, the repeated material serves as an announcement of the return of the tonic key, and as often as not it is not derived from the very beginning of the piece but rather from a section beginning at the second, fourth or even sixth measure. As would be expected for harmonic reasons, the repeated material breaks off at or before the point where the leading tone of the dominant is introduced in the first reprise, and the second reprise ends with new or varied material in the tonic, often with an end rhyme.

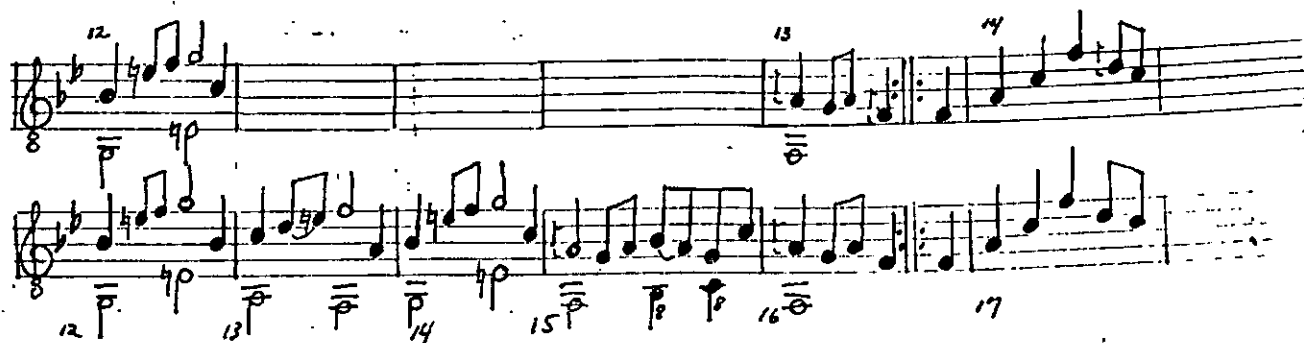
One bourrée that exists in two versions (an early one and a subsequent revision that may date from the middle period) merits examination for the light it can throw on Weiss's compositional development. The earlier version is found on folio 20~~x~~ of Lbm in the script of an

anonymous copyist; the later one is in the sonata D1 24 in the hand of Weiss's student, F. W. Raschke. Measures 6-9 and 33-39 of the original version have been later melodically revised to relieve the monotony of the repeated-note theme, which was already extensively exploited in the overture to the same sonata. Weiss has extended and strengthened the cadence at the end of the first reprise in the D1 version at measures 13-16 by repeating two measures and composing a new one. Measures 21-23 of the earlier version are simply deleted in the later piece, since they strongly emphasize an internal cadence on the mediant, D minor (the work is in B-flat major), and are thus harmonically static. The entire musical text of both versions is given in parallel score below.

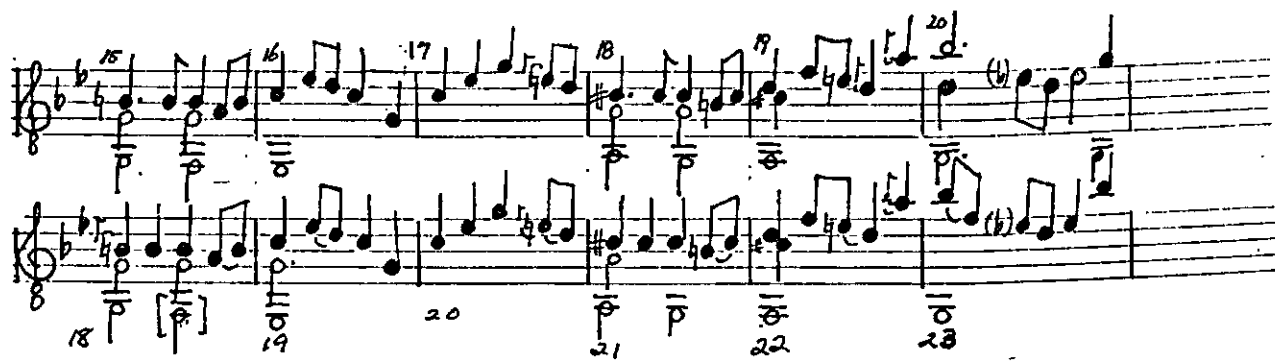
### Example 28

Bourrée (Lbm f. 20r and D1 24)

The musical score for Example 28, Bourrée, is presented in two systems. The first system contains measures 1 through 5, and the second system contains measures 6 through 11. Each system consists of two staves: the top staff is the original version (Lbm f. 20r) and the bottom staff is the revised version (D1 24). The notation includes treble and bass staves with various musical symbols such as notes, rests, and bar lines. The D1 version shows melodic revisions in measures 6-9 and 33-39 compared to the Lbm f. 20r version.



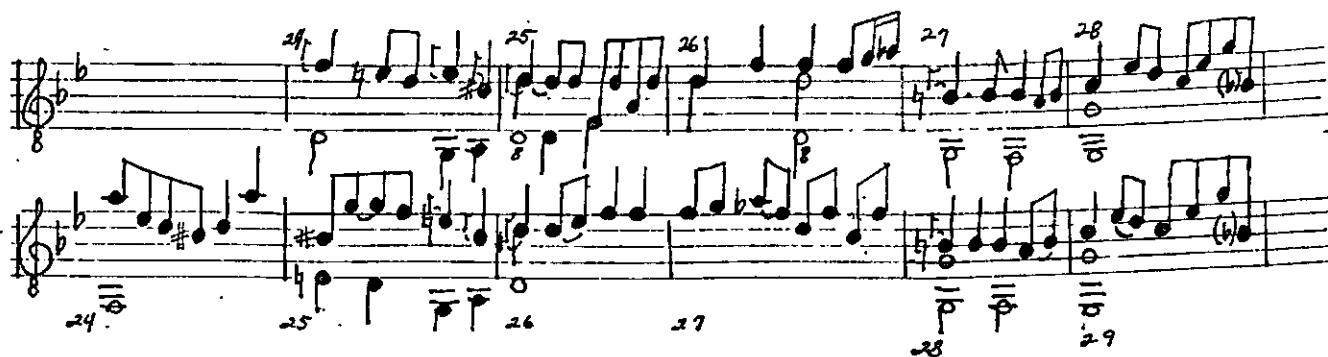
First system of musical notation, measures 12-17. The top staff contains measures 12, 13, and 14. The bottom staff contains measures 12, 13, 14, 15, 16, and 17. The key signature has one flat (B-flat). Measure numbers 12, 13, 14, 15, 16, and 17 are written below the bottom staff.



Second system of musical notation, measures 18-23. The top staff contains measures 18, 19, 20, 21, 22, and 23. The bottom staff contains measures 18, 19, 20, 21, 22, and 23. The key signature has one flat (B-flat). Measure numbers 18, 19, 20, 21, 22, and 23 are written below the bottom staff.



Third system of musical notation, measures 24-27. The top staff contains measures 24, 25, 26, and 27. The bottom staff contains measures 24, 25, 26, and 27. The key signature has one flat (B-flat). Measure numbers 24, 25, 26, and 27 are written below the bottom staff.



Fourth system of musical notation, measures 28-33. The top staff contains measures 28, 29, 30, 31, 32, and 33. The bottom staff contains measures 28, 29, 30, 31, 32, and 33. The key signature has one flat (B-flat). Measure numbers 28, 29, 30, 31, 32, and 33 are written below the bottom staff.

First system of musical notation, measures 29 through 35. The system consists of two staves. The upper staff contains measures 29, 30, 31, 32, 33, and 34. The lower staff contains measures 30, 31, 32, 33, 34, and 35. The music is written in a key with one flat (B-flat) and a common time signature (C). The notation includes various note values, rests, and bar lines.

Second system of musical notation, measures 36 through 40. The system consists of two staves. The upper staff contains measures 36, 37, 38, 39, and 40. The lower staff contains measures 36, 37, 38, 39, and 40. The music is written in a key with one flat (B-flat) and a common time signature (C). The notation includes various note values, rests, and bar lines.

Third system of musical notation, measures 41 through 45. The system consists of two staves. The upper staff contains measures 41, 42, 43, 44, and 45. The lower staff contains measures 41, 42, 43, 44, and 45. The music is written in a key with one flat (B-flat) and a common time signature (C). The notation includes various note values, rests, and bar lines.

Fourth system of musical notation, measures 46 through 48. The system consists of two staves. The upper staff contains measures 46, 47, and 48. The lower staff contains measures 46, 47, and 48. The music is written in a key with one flat (B-flat) and a common time signature (C). The notation includes various note values, rests, and bar lines.



Bourrées are present in all but three of the late sonatas of Weiss. The most obvious difference in these pieces from the earlier bourrées is the increased length; the average late bourrées is about seventy to eighty-five measures in length, and the longest (Dl 30) is ninety-three. Middle-period bourrées are seldom more than sixty measures long.

Two anomalous late bourrées in similar style are those in the sonatas D1 8 in D minor and D1 20 in A major. Both bourrées lack an up-beat, and both end on a half cadence on the dominant at the double bar of the first reprise instead of modulating to the dominant. In addition, both have a rhythm that moves in quick 4/4 time rather than in the alla breve motion of the typical bourrée. In fact, these pieces seem to have more the nature of a march than of a bourrée, in spite of their titles.

One especially remarkable bourrée is the late one in A minor (Dl 16). Its driving momentum derives from syncopation in the head motive, a preponderance of running eighth notes in the first reprise, and long chromatic passages in the second. The preparation of the cadence before the first double bar is dramatically strengthened at measures 23-25 by a progression through the parallel minor of the dominant, a diminished seventh chord and the dominant of the dominant, eventually returning to C major:

### Example 29

Bourrée (Dl 16), measures 23-25



At measure 34, soon after the first double bar, new thematic material is introduced, a quarter-note figure moving in thirds. This motif serves as a bridge between the main thematic material and still another new figure, a chromatically descending tritone supported by a bass line, leading to the remote key of B-flat minor at measure 40.

### Example 30

Bourrée (Dl 16), measures 37-42



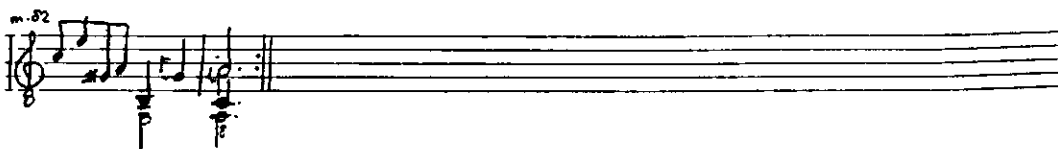
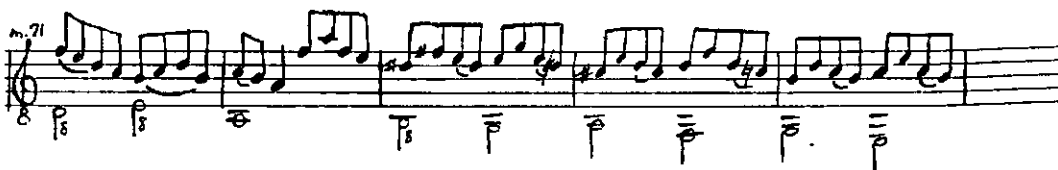
Modulation from B-flat minor to the subdominant, D minor, at measure 41 is accomplished enharmonically.

After the presentation of the original theme in the subdominant, the bridge motif leads again to the tritone figure introduced earlier that now descends chromatically filling in a tetrachord. This passage is a considerably lengthened repetition of its first occurrence, with altered figurations. Harmonically, this descent is merely a progression through the circle of fifths from D minor to the tonic, A minor, but the exposed tritones and the chromatic motion are strongly dramatic, pathetic gestures. The effect of the chromatic passages is to provide links between the presentation of the principal theme in the relative major (measures 31-36), the subdominant (measures 47-52) and the tonic (measures 69-72), as well as to increase the harmonic tension preceding the return to the tonic at measure 64. A transcription of the complete movement appears below:

## Example 31

## Bourrée (Dl 16)

The musical score for "Bourrée (Dl 16)" is presented in a grand staff format, consisting of two staves per system. The key signature is one flat (B-flat), and the time signature is 6/8. The piece is divided into six systems, each containing six measures. The notation includes various musical symbols such as notes, rests, accidentals, and dynamic markings. The first system begins with a treble clef and a key signature of one flat. The second system is marked with "m. 6" and the third with "m. 12". The fourth system is marked with "m. 18" and the fifth with "m. 24". The sixth system is marked with "m. 30" and the seventh with "m. 36". The score concludes with a double bar line and repeat dots.



### Sarabandes

The sarabande of Weiss is a slow, serious dance in triple meter (almost always 3/4) and is often composed in the relative major or minor key of the sonata in which it appears. Some of the sarabandes begin with a quarter-note upbeat, but the majority have none. Like the tempo of the allemande, that of the sarabande is variable to a limited degree, indications ranging between grave and andante in the few pieces provided with designations of tempo. The texture of the sarabande resembles that of the allemande more than those of the quicker courante or bourrée; generally, Weiss maintains three voices, though chords of four or more notes frequently appear and thinner sections in only two voices are not uncommon.

Many of the early- or middle-period sarabandes still show traces of the dotted rhythm typical of the seventeenth-century sarabandes and maintain an accent on the second beat of the measure. The sarabande in G minor (Lbm f. 123v), for instance, begins with a rhythmic figure characteristic of many of Denis Gaultier's sarabandes:<sup>13</sup>

#### Example 32

Sarabande (Lbm f. 123v), measures 1-2

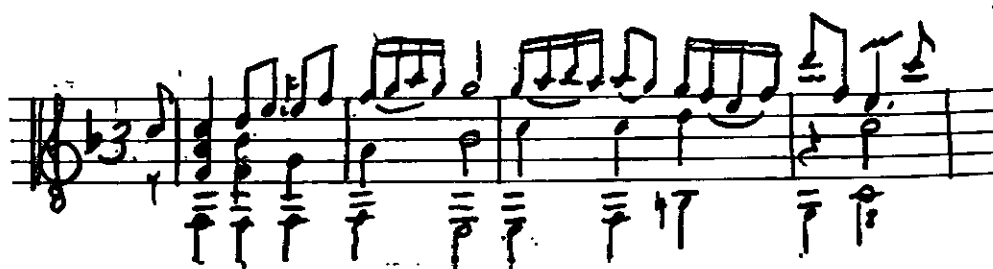


<sup>13</sup>Wolfgang Erich Häfner, Die Lautenstücke des Denis Gaultier (Ph. D. dissertation, Albert-Ludwigs-Universität, Freiburg im Breisgau: Emil Wild, 1963), p. 63.

The seventeenth-century sarabande typically achieved its stress on the second beat of the measure (in 3/4) with a dotted quarter note on that beat, often supplied with an ornament. In Weiss's stylized treatment of this dance the stress, when present, is achieved in several different ways: a long note value, ornamentation (normally a trill or appoggiatura), a sudden leap in register or a rest on the third beat. These features, of course, may appear in combination, which serves to further emphasize the second beat. The following examples illustrate these devices:

### Example 33

Sarabande (Dl 8), measures 1-4



### Example 34

Sarabande (Lbm f. 4r), mm. 1-2



### Example 35

Sarabande (Lbm f. 9v), mm. 1-2



In general, the late-period sarabandes are less likely to show a prevalent emphasis on the second beat than are the earlier ones. Both the early- and middle-period sarabandes, and especially the late sarabandes, contain instead a great variety of rhythmic figures, including triplets and running eighth and sixteenth notes, as well as the expected

longer values and dotted notes.

As with other dances there is a tendency for the sarabande to increase in length from the early to the late period, but there are also numerous exceptions to this generalization. The shortest sarabandes are approximately twenty-five measures long, and the average length of those in the middle period is about thirty-five measures. Those in the late period average about forty measures in length, and the longest is fifty-six. The longer sarabandes, as with the allemandes, are usually those with the longer note values (and slightly faster tempo), while the shorter ones have more of a profusion of sixteenth-note or even thirty-second note figurations.

No other dance in the sonatas of Weiss consistently matches the sarabande in depth of expression. Its slow, often halting pace makes it a vehicle appropriate to profound, pensive or tragic affections, which are expressed through several recurrent devices. One of these is the frequent use of chords of the seventh and of chords in open position, as in the following example and Example 33 above:

#### Example 36

Sarabande (Dl 7), measures 6-7



The interval of a sixth is the element most responsible for the expressive nature of these open chords. Parallel sixths often appear over a pedal point, especially in descending motion shortly before a cadence. In the following example from the D major sarabande (Lbm f. 86r,

1719), sixths in appoggiatura sequences culminate in a seventh chord to produce a powerful, pathetic effect preceding the final cadence:

Example 37

Sarabande (Lbm f. 86r), measures 28-32



Another affective device that occurs in the sarabandes is the melodic use of chromaticism. In the sarabande in E minor (Lbm f. 109v, 1719), the second reprise has chromatic passages successively in all three voices:

Example 38

Sarabande (Lbm f. 109v), measures 28-30 and 36-38



While the extent of the chromaticism in this movement is unusual for Weiss, many of his sarabandes from the middle and late periods contain at least short chromatic passages.

The sarabande in F-sharp minor from the Sonata in A major (Dl 20) includes many stylistic characteristics of the late sarabandes. It is



in the relative minor key of the sonata, is relatively long (twenty-six measures of 6/4 meter, the equivalent of fifty-two measures of 3/4), has a tempo indication of "grave," and is harmonically adventurous.

The 6/4 meter, uncommon among Weiss's sarabandes, promotes considerable rhythmic ambiguity, since accents are easily shifted within the six-beat measure. For instance, in the first measure the first, third and fifth beats are emphasized, whereas in the second measure the principal accents fall on the first and fourth beats:

Example 39

Sarabande (Dl 20), measures 1-6



The harmony ranges further than usual in this sarabande. Instead of confining modulation in the first reprise to the relative major key, Weiss modulates at measure 3, shown above, to the subdominant, B minor, to the relative major at measure 4 and then overshoots A major to briefly tonicize D major, the subdominant of the new key.

In the second reprise Weiss chromatically alters the tonic and dominant tones, touching upon the remote keys of D minor and A minor at measures 13-14. A sequence in the minor dominant (C-sharp minor) follows at measures 15-17. Diminished seventh chords play a significant role in several of these progressions, occurring at measures 2, 13,

and 15. The one in measure 2 over a tonic pedal point is an especially strong, pathetic gesture. Another exceptional chord is the dominant ninth of the relative major in measure 10, here outlined in the same manner as the ninth chords in the D minor allemande (Dl 7) discussed above.

### Example 40

#### Sarabande Dl 20)

The musical score for Sarabande Dl 20 is presented in a grand staff format. The key signature is one sharp (F#). The melody is written in the treble clef, and the bass line is in the bass clef. The score includes measure numbers 1, 4, 10, 14, and 17. The music features a variety of chords, including a dominant ninth chord in measure 10, and a tonic pedal point in measure 2.



### Minuets

The minuet of Weiss is a dance movement of light character in quick triple meter, usually 3/4. In rhetorical terms it provides comic relief after the tragic mood of the sarabande, essentially serving the same function as in the symphonies of Haydn and Mozart, as a transition between the serious, slow movement and the vigorous finale. It is the one dance movement that is invariably present in every complete sonata of Weiss, and it is never replaced by another dance. It is also the only dance of which two are sometimes contained in the same sonata.

Unlike the sarabande the minuet has no distinctive pattern of accents, nor does it ever have an upbeat at the beginning of the piece. Its rhythmic motives are most often composed of steady quarter notes or running eighths, with virtually all of the minuets having a balanced mixture of the two. The pattern  $\text{♪ ♪ ♪}$  is also common.

The texture of Weiss's minuets is usually restricted to two voices, frequently punctuated by three- or four-voice chords. There is no significant difference between the earliest and the latest minuets of Weiss in this regard. The following example is typical of the figurations and texture of the minuets:

## Example 41

Minuet (Dl 20), measures 1-3



Most of the minuets adhere to the same harmonic pattern as do the other dance movements, modulating to the dominant or relative major in the first reprise and to other keys in the second reprise before returning to the tonic. However, several of the early- and middle-period minuets and a third of the late ones do not modulate in the first reprise but rather end on a half cadence on the dominant at the first double bar. In all, the range of modulation in the minuets is generally confined to closely related keys, and few altered chords or pathetic harmonies appear.

Several sonatas have a second minuet, sometimes termed "Trio." This "Menuet 2<sup>do</sup>" is usually in a contrasting key, either the relative or the parallel key, and is often marked "da capo" or "si replica il primo" at the end. In one case (Dl 9) the two minuets frame the sarabande.<sup>14</sup>

The minuets of Weiss vary greatly in length, from sixteen measures to nearly a hundred. Though most of the longest ones occur among

<sup>14</sup> An occasional departure from the usual location of the minuet is its placement, in some cases in Dl, after the gigue or presto, presumably to avoid a page turn in the middle of a piece where the long final movement requires two pages. However, it is to be played before the gigue or presto.

the late sonatas, length is not a reliable indicator of date of composition, since several of the late minuets are shorter than some written before 1720. Similarly, there is a degree of correlation between date of composition and reuse of thematic material in the second reprise. Many of the middle-period minuets have no repeated material in the second reprise, no rhyme at the beginning of the second reprise and no end rhyme at the final cadence, but almost all of the late ones do.

Some of the minuets are noticeably symmetrical in the structure of their phrases, whereas most consist largely of sequentially spun-out phrases of uneven length. One example that combines both procedures is the minuet in C minor (Dl 32). Measures 1-8 and 9-16 comprise two eight-measure phrases; the first seven measures of each are almost exactly the same. In measure 8 there is a half-cadence on G, and measures 17-18 comprise a cadential extension.

#### Example 42

Minuet (Dl 32), measures 1-21

The second reprise of this minuet commences with a sequence divided into phrases of three measures each. This is followed by transitional material and a return to the original period from the first reprise to round out the piece; the last eleven measures (measures 42-52) are an exact repetition of measures 8-18.

A remarkable minuet from the late period is in A minor (D1 16), the only one in the late sonatas to be accompanied by a second minuet. The "Menuet 1." is composed mainly in two voices, frequently punctuated by three-voice chords. The bass has melodic interest of its own at several points where it proceeds stepwise down the scale for an entire octave, giving a relentless sense of propulsion to these sections. These occur at measures 3-6, 24-27, 37-40 (here in juxtaposition with chromaticism in the treble) and 44-47. Especially dramatic passages are the one at measures 35-41, where suspense is increased prior to the reannouncement of the tonic at measure 42, and the long, single-line passage at measures 49-54 that outlines a diminished seventh chord. The latter passage contains the highest note in the piece, which together with the pause on the diminished chord at measure 54 gathers tension to be released shortly thereafter at the final cadence.

The shapes of the figurations and motives in the second minuet are similar to those of the first. "Menuet 2." is only half as long as its counterpart, is in the parallel major key and confines modulation to a brief tonicization of the dominant in each reprise. There are no strongly dramatic gestures in the second minuet as in the previous one; the mood is a lyrical contrast rather than dynamic. Presumably, the first minuet should be repeated after the second one in performance, though there is no such indication in the manuscript.

## Example 43

## Minuets 1 and 2 (Dl 16)

Handwritten musical score for Minuets 1 and 2 (Dl 16). The score is written on six systems of five-line staves. Each system contains a treble clef staff with a melody and a bass staff with chords. The key signature is one flat (B-flat). The time signature is 3/4. The score is divided into two parts: Minuet 1 (measures 1-15) and Minuet 2 (measures 16-32). Measure numbers are indicated at the start of each system: m. 1, m. 4, m. 16, m. 23, m. 32. The notation includes various musical symbols such as notes, rests, accidentals, and dynamic markings like 'p' (piano).



## Menuet 2.

Gigues, Prestos and Allegros

With the exception of a few paysanes and chaconnes, the final movements of the sonatas of Weiss are giges, prestos or allegros.

These are all fast pieces partially designed to be showpieces for virtuosic display and are thus technically some of the most difficult movements in Weiss's oeuvre.



The early works and most of the middle-period sonatas generally contain a gigue as the final movement. This gigue is in compound meter, usually 6/8 but sometimes also 9/8. The principal rhythmic configuration is almost always running eighth notes.

One particularly individual characteristic of Weiss's giges is their strong rhythmic drive, often derived from a special pattern of articulation. In these pieces the thumb strikes a fingered string on the first, third, fourth and sixth beats of the measure, while the index finger plays the second and fifth beats, often on an open string, as in the following example (the fingering is indicated in the manuscript):

#### Example 44

Gigue (Dl 6), measures 1-3



This articulation, most often on a repeated treble note unaccompanied by basses, begins the piece and lasts for a few measures and is subsequently repeated at one or two points later in the gigue. It gives a leaping and vigorously pulsating character to the piece, especially when in combination with a repeated-note motif, as in the above example.

The earliest substitution of a presto or an allegro movement for the gigue appears in the sonata in G major (Lbm f. 111v, 1719). Several other middle-period sonatas have a presto or allegro for their final movement, and with only two exceptions (Dl 14 and 30), all of the late sonatas end with a movement with a tempo indication instead of a gigue.<sup>15</sup>

<sup>15</sup> The finale of Dl 30 is designated "Presto," but it is clearly a gigue in 9/8 meter.

There seems to be no difference in tempo or figurations between the presto and allegro movements, and both may be in either triple meter (3/4) or common time. Like the dances they are in two-reprise form and have the same harmonic and thematic structure. Figurations in these finales are most often running sixteenth-note arpeggiations or scale passages, frequently interspersed with or alternating with eighths. The bass commonly provides support in quarter-note values. The example below is typical:

Example 45

Presto (Dl 27), measures 46-47

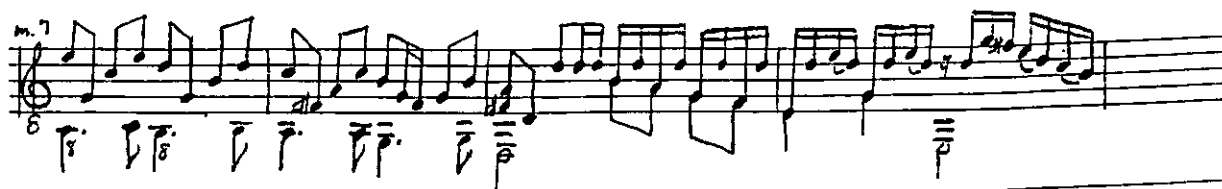


The figurations are usually conceived in such a manner as to be able to be played with one or two left-hand positions in each measure; thus, they can be executed very rapidly and smoothly without frequent or awkward shifts of position.

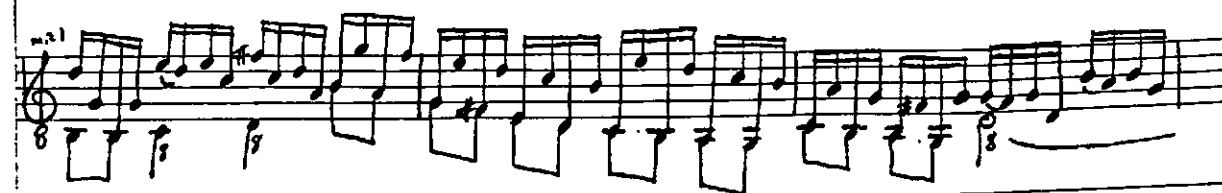
The length of these pieces varies between forty-six and one hundred and forty-one measures, but since the above-mentioned one composed in 1719 is ninety measures long and some of the late ones are considerably shorter, length cannot always be correlated to date of composition.

One of the longest and probably the most remarkable of all the presto movements is the Allegro in D minor (Dl 7). It features thoroughgoing development of thematic material, excursions to such unusual keys as the mediant minor, submediant minor, dominant minor and the subdominant of the subdominant (C minor), the composer consciously





\*[illegible in  
the manuscript]







### Optional Movements

Weiss uses a considerable number of optional dance movements in his sonatas, and several individual pieces survive that are probably intended for performance independent of the sonatas. Most of these optional movements and extra pieces date from the early and middle periods,<sup>18</sup> though four different optional dances are found in sonatas of the late period. These four are the paysane, rondeau, polonaise and siciliana; each will be discussed below.

The paysane of Weiss's partitas is a moderately quick dance in duple (2/4 or alla breve) meter with an upbeat (♩ or ♩), and as such it closely resembles the bourrée. In the late sonatas D1 7 and D1 12, it replaces the bourrée, as it does in two earlier sonatas (Lbm f. 71v and 76r); in one case, (sonata "L'infidele," Lbm f. 141r), it serves as a substitute for the gigue.

The principal difference between the paysane and the bourrée is the paysane's slightly more heavily accented beat, which doubtless stems from its pastoral origins.<sup>19</sup> These strong beats are expressed in predominantly quarter-note values, sometimes in half notes, with the values being subdivided less often than in the bourrée. In addition, the nature of the melodic line is often angular, as opposed to the usually more conjunct lines of the bourrée. The following examples illustrate these points.

---

<sup>18</sup> See Mason, p. 73, for a list of each type of movement contained in the London manuscript.

<sup>19</sup> Josef Klima, "Die Paysanne in den österreichischen Lautentabulaturen," Jahrbuch des österreichischen Volksliedwerkes 10 (1961), 102: "...ihre Melodieführung ist einfach, der Volksmusikentsprechend ebenso der harmonische Bau, der Bass schreitend oder stampfend."

## Example 47

Paysane (Dl 12), measures 1-4.



The rondeau, another occasional substitute for the bourrée, has a quarter-note upbeat, is in fast triple meter (3/4) and consists of three reprises that appear in the sequence A B A C A. The first reprise is in the tonic, the others either in the dominant or in relative keys. In one instance (Lbm f. 128v) the B section is marked "Adagio," while the A and C sections are indicated "Allegro."

The thematic material in all three reprises of the Rondeau in A major (Dl 22) is derived from a triadic figure in obvious reference to a horn call. This motif combines with the very rapid, almost galloping triple meter to give to the piece the character of the hunt or the postilion:

## Example 48

Rondeau (Dl 22), measures 1-6



The polonaise of Weiss is a dance of moderate tempo in 3/4 meter. Usually, as in the one late example (Dl 30), it is a substitute for the sarabande. A typical rhythmic pattern of the polonaise (  $\square \square \square$  )



occurs prominently.

Weiss's polonaises tend to be short. Two of the five polonaises (all early- and middle-period compositions) contained in the Moscow manuscript<sup>20</sup> are only eight measures long, each reprise being comprised of a four-measure phrase; these are the shortest pieces composed by Weiss. Even the one in D1 30 is not a long piece (thirty-one measures).

The harmonic structure of the polonaise, like that of the paysane, is simple, modulation being restricted to closely related keys. In the polonaise D1 30 there is no modulation in the eight-measure-long first reprise; the "x" section of the second reprise is comprised merely of an excursion to the dominant. The following example illustrates characteristic figurations and the modulation to the dominant:

Example 49

Polonaise (D1 30), measures 9-12



As is the case with the polonaise, the siciliana occurs relatively rarely in the sonatas of Weiss and sometimes serves as a replacement for the sarabande. Only two examples appear in Lbm, one, a holograph, labelled "Pastorrell," and the other "Le Sicilien"<sup>21</sup>; the latter may not

<sup>20</sup> No polonaise is contained in Lbm.

<sup>21</sup> See Lbm, f. 77v and 98v. The second of these is found in a sonata that is probably only the lute part of a duet for lute and another, unspecified instrument. The frequent block-chordal texture, rudimentary

be complete. Another complete siciliana is contained in D1, in the late sonata D1 33.

Salient style characteristics of the two representative sicilianas are a slow, compound meter (6/8) and gently undulating melodic figures. The "Pastorrell" in Lbm is the final movement of its sonata, contains frequent suspensions that contribute an element of poignancy to the figures and moves predominantly in eighth-note values, while the "Siciliana" in D1 33 follows the courante and moves in sixteenths.

Example 50

Siciliana (D1 33), measures 1-4




---

treble line, and occasional rests resemble the writing in the lute parts of the three duets for lute and flute in Lbm more than they do Weiss's solo lute style.

## SUMMARY

This study has attempted to show the development of style characteristics in the sonatas of Silvius Leopold Weiss and has endeavored especially to illustrate the wealth of harmonic, motivic and dramatic inventiveness incorporated in the sonatas of the late period. Particularly in these late works there are found large forms with impressively conceived architectural shapes and bold harmonic adventurousness. Governing the outline of these pieces is a fundamentally serious sentiment and a profound sense of musical drama.

Perhaps, initially, the most striking element of Weiss's style is the length of his pieces. With most of the movements a gradual increase in length can be traced from the early to the late period. This is most obvious in the case of the overture, courante, bourrée and minuet, yet the average length even of his middle-period dance movements is considerably greater than those of any of his lutenist predecessors and indeed, of most of his contemporaries and successors as well. His ability to construct forms larger than those characteristic of seventeenth-century literature for lute is doubtless partially due to the fully developed system of tonal harmony that had generally become established by the beginning of the eighteenth century.

The sense of key definition in Weiss is very strong. He almost invariably defines the tonic key in the first few measures of a piece by means of triadic or scalar figures and presentations of the fourth and (raised) seventh scale degrees. The progression to the new key (dominant or relative major) is introduced by the appearance of the leading

tone of that key early in the first reprise, the remainder of which is devoted to confirming the new key using sequences, cadences and other harmonic devices. The new leading tone is not dropped before the first double bar in Weiss's works as it so often is, for example, in the pieces of Esaias Reusner the Younger..

After the return to the tonic in the second reprise, Weiss often circumscribes the home key by touching upon related keys, most often the subdominant or dominant, or, in a major key, by briefly introducing the parallel minor. The range of keys in the second reprise is sometimes very wide, especially in the late-period works, and is one of the most original characteristics of his style. In many of the late sonatas Weiss modulates to keys that are four or even six sharps or flats removed from the tonic.

Coupled with this broad range of keys is the frequent use of dissonances such as the diminished seventh chord, dominant seventh chord in third inversion, and of suspensions, some of them unresolved. These devices contribute to the serious character of his music to which Manfred Bukofzer was undoubtedly referring when he wrote of the "note of Bachian gravity" in Weiss's music.<sup>1</sup>

Another very salient style characteristic in Weiss's sonatas is the sense of drama that governs rhythm, development of motives and harmonic action. From the Italian concerto style Weiss adopted driving motor rhythms, often featuring shifting patterns of accent within a given piece. Points in the pieces that receive the most dramatic treatment are normally the return to the tonic midway through the second reprise

---

<sup>1</sup>Manfred Bukofzer, Music in the Baroque Era (New York: W. W. Norton, 1947), p. 111.

and the final cadence. Some harmonic devices with which Weiss calls attention to these points are pedal points, chromatic motion in one or more voices, pauses on dominant or diminished seventh chords, and deceptive or postponed cadences. In many pieces of the middle period and in most of those from the late period, melodic motives from the first reprise recur at these points to further underscore their importance.

Preliminary study of representative pieces by other composers for baroque lute has revealed no individual who can compare with Weiss in terms of the scope and quality of his best works. The suites of Reusner the Younger, perhaps the finest of Weiss's predecessors, are characterized by a lofty sense of style and grave sentiments, but Reusner did not burst the bonds of French miniature dance forms and seventeenth-century pre-tonal harmonies to build large, powerful pieces. The works of Weiss's lutenist contemporaries and of composers for lute after 1750 often feature light or even trivial thematic material, simple harmonies and thin texture;<sup>2</sup> they are designed to be immediately attractive, which many of them still are, but real seriousness of purpose comparable to that of Weiss is rarely present in them.

In his capacity to create extended forms with clearly defined harmonic and motivic curves and infuse them with strong rhythmic drive and a mood of gravity and pathos, Weiss is similar to J. S. Bach. The fundamental difference between the styles of the two composers lies in Bach's even more skillful use of harmonic and thematic devices, especially the frequent tonicization of related keys to underline the tonic, and

---

<sup>2</sup>See, for instance, the suites of Ernst Gottlieb Baron and Adam Falckenhagen, both of whom were influenced by Weiss and his works but who turned to the more modern, galant style of composition themselves.

his ability to build forms even larger than those of Weiss. In addition, Weiss cannot approach Bach as a contrapuntist; in his fugal movements Weiss rarely exploits intellectual devices of stretto, inversion and so forth. On the other hand, most of Bach's lute music is awkward to play on the lute and may well have been conceived at the harpsichord.<sup>3</sup> The lute music of Weiss is far more idiomatic to the instrument.

Like Bach, Weiss synthesized the intimate seventeenth-century French style with dynamic Italian harmonic and concerto style elements and created a powerful idiom that culminated the baroque era for his instrument. Though Weiss would rank as a historically important lutenist by virtue of his enormous oeuvre alone, it is the fine quality of this music that ultimately secures his position as one of the leading composers for lute not only of the baroque, but of all time.

---

<sup>3</sup>See Eugen Dombois, "The Fugue and Prelude from J. S. Bach's Prelude, Fugue and Allegro in E-flat major BWV 998," The Lute Society Journal 15 (1973): 37-47.

## SOURCES OF THE MUSIC OF SILVIUS LEOPOLD WEISS

### I. Manuscripts<sup>1</sup>

#### Signum

#### Argentina

BA [Buenos Aires, Biblioteca Nacional, Ms. 236R.]

#### Austria

GÖ Göttweig, Stiftsbibliothek, Tabulatur II.

Sst Salzburg, Studienbibliothek, Lautencodex M. III 25.

SEI Seitenstetten, Stiftsbibliothek, manuscript without signature.

V18761 Vienna, Nationalbibliothek, Cod. 18761.

V18829 Vienna, Nationalbibliothek, Cod. 18829.

V1078 Vienna, Nationalbibliothek, Suppl. mus. 1078.

#### CSSR

Po Poděbrady, District Museum, Manuscript without signature.

Pnm Prague, Knihovny Národního Musea, IV E 36.

#### England

Ha Haslemere, library of Carl Dolmetsch, Ms. II B 2.

Lbm London, British Library, Add. 30387.

#### France

PthI Paris, library of Mme. G. Thibault, "Fantaisies et Préludes composées par Mr. Weiss à Rome."

PthII Paris, library of Mme. G. Thibault, "Venetiis 7 Zbr. 1712."

#### Germany

As Augsburg, Stadtbibliothek, Tonk. 2<sup>o</sup>, Hs. fasc. III.

---

<sup>1</sup>Brackets indicate that a film of the bracketed manuscript was not available for this study.

Siglum

- [Berlin, library of Dr. Hermann Springer, "Suite composée pour le Luth. Par S. L. Weiss. Transposée sur le clavecin par Théophile Muffat."] Present whereabouts unknown.
- Dl Dresden, Sächsische Landesbibliothek, Sign. Mus. 2841, V. I.
- KNu Köln, Universitäts- und Stadtbibliothek, Ms. 5. p. 177.
- Mbn München, Bayerische Staatsbibliothek, Mus. Ms. 5362.
- Rou Rostock, Universitätsbibliothek, Mus. saec. XVII 18. 53<sup>1</sup> B.

Italy

- BDG [Bassano, Biblioteca civica (estate of Dr. Oscar Chilesotti), manuscript without signature.] Present whereabouts unknown. Transcription of two movements published by Oscar Chilesotti, "Un po' di musica del passato," Rivista Musicale Italiana 19 (1912): 876-879.

Poland

- W2003 Warsaw, Biblioteka Narodowa, Mf. 2003.
- W2004 Warsaw, Biblioteka Narodowa, Mf. 2004.
- W2005 Warsaw, Biblioteka Narodowa, Mf. 2005.
- WRu Wroclaw, Biblioteka Uniwersytecka, Mf. 2002.

USSR

- Mcm Moscow, Gosudarstvennyj central'nyj musej muzykal'noj kul'tury, Nr. 282/8.

## II. Print

- Georg Philipp Telemann, ed., Der getreue Music-Meister (Hamburg: By the editor, 1729).



## BIBLIOGRAPHY

### Books and Articles

- Amos, Charles Nelson. "Lute Practice and Lutenists in Germany Between 1500 and 1750," Ph.D. dissertation, University of Iowa, 1975.
- Apel, Willi. Harvard Dictionary of Music. 2nd ed. Cambridge, Massachusetts: Harvard University Press, 1969.
- Baron, Ernst Gottlieb. Historisch-Theoretisch Practische Untersuchung des Instruments der Lauten. Nuremberg: Johann Friederich Rüdiger, 1727; reprint ed., Amsterdam: Antiqua, 1965.
- . Study of the Lute. Translated by Douglas Alton Smith. Redondo Beach, California: Instrumenta Antiqua, 1976.
- Boetticher, Wolfgang. Studien zur solistischen Lautenpraxis des 16. und 17. Jahrhunderts. Berlin: by the author, 1943.
- The Breitkopf thematic catalogue. 6 parts and 16 supplements. Leipzig: Breitkopf und Härtel, 1762-1787; reprint edited by Barry S. Brook. New York: Dover Publications, 1966.
- Bukofzer, Manfred F. Music in the Baroque Era. New York: W. W. Norton, 1947.
- Chilesotti, Oscar. "Un po' di musica del passato." Rivista Musicale Italiana 19 (1912): 858-881.
- David, Hans T., and Mendel, Arthur, ed. The Bach Reader. New York: W. W. Norton, 1945.
- Dombois, Eugen. "The Fugue and Prelude from J. S. Bach's Prelude, Fugue and Allegro in E-flat major BWV 998." The Lute Society Journal 15 (1973): 37-47.
- Einstein, Alfred. "Italienische Musiker am Hofe der Neuburger Wittelsbacher 1614-1716." Sammelbände der Internationalen Musikgesellschaft 9 (1907-1908): 336-424.
- Fürstenau, Moritz. Beiträge zur Geschichte der Königlich Sächsischen musikalischen Kapelle. Dresden: C. F. Meser, 1849.
- . Zur Geschichte der Musik und des Theaters am Hofe der Kurfürsten von Sachsen. Dresden: R. Kuntze, 1861-1862.

- Gottsched, Luise Adelgunde Victoria. Der Frau Luise Victoria Gottschedinn, geb. Kulmus sämtliche Kleinere Gedichte. Edited by Johann Christoph Gottsched. Leipzig: B. C. Breitkopf und Sohn, 1763.
- Häfner, Wolfgang Erich. Die Lautenstücke des Denis Gaultier. Ph.D. dissertation, Albert-Ludwigs-Universität, Freiburg im Breisgau: Emil Wild, 1939.
- Heeren, Arnold Hermann Ludwig. Christian Gottlob Heyne. Göttingen: Johann Friedrich Röwer, 1813.
- Henning-Supper, Uta. "Treasures of the Dolmetsch Library Unveiled." The Consort 26 (1970): 433-444.
- Hiller, Johann Adam. Lebensbeschreibungen berühmter Musikgelehrten und Tonkünstler neuerer Zeit. Leipzig: Dykische Buchhandlung, 1784.
- Klima, Josef. Die Lautenhandschriften der Benediktinerabtei Göttweig, Niederösterreich: Thematisches Verzeichnis. Maria Enzersdorf bei Wien: Verlag Wiener Lautenarchiv, 1975.
- . Die Lautenhandschrift des Benediktinerstiftes Seitenstetten: Thematisches Verzeichnis. Maria Enzersdorf bei Wien: Verlag Wiener Lautenarchiv, 1974.
- . Die Lautenhandschrift München Mus. Ms. 5362 der Bayerischen Staatsbibliothek. Maria Enzersdorf bei Wien: Verlag Wiener Lautenarchiv, 1975.
- . "Die Paysanne in den österreichischen Lautentabulaturen." Jahrbuch des österreichischen Volksliedwerkes 10 (1961), 102-106.
- . Silvius Leopold Weiss... Quellen- und Themenverzeichnis als Ergänzung zur Arbeit Hans Neemanns... Maria Enzersdorf bei Wien: Verlag Wiener Lautenarchiv, 1975.
- Koczirz, Adolf. "Böhmische Lautenkunst um 1720." Alt-Prager Almanach (1926): 88-100.
- Kohlhase, Thomas. "Johann Sebastian Bachs Kompositionen für Lauteninstrumente." Ph.D. dissertation, Eberhard-Karls-Universität, Tübingen, 1972.
- Koletschka, Karl. "Esaias Reussner der Jüngere und seine Bedeutung für die deutsche Lautenmusik des XVII. Jahrhunderts." Studien zur Musikwissenschaft 15 (1928): 3-45.
- Kosack, Hans-Peter. Geschichte der Laute und Lautenmusik in Preussen. Würzburg: K. Triltsch, 1935.
- Küffner, Herbert. "Eine Augsburger Sammelhandschrift als Quelle zur Geschichte der Bayreuther Hofmusik." Archiv für Geschichte von Oberfranken 49 (1969): 103-183.

Kühn-Steinhausen, Hermine. Die Rapparini-Handschrift der Landes- und Stadt-Bibliothek Düsseldorf. Düsseldorf: August Bagel, 1958.

Maier, Elisabeth. Die Lautentabulaturhandschriften der Oesterreichischen Nationalbibliothek. Vienna: Verlag der Oesterreichischen Akademie der Wissenschaften, 1974.

Marpurg, F. W. Historisch-kritische Beyträge zur Aufnahme der Musik. 5 vols. Berlin: G. A. Lange. 1754-1762 and 1778.

Mason, Wilton Elman. "The Lute Music of Sylvius Leopold Weiss." Ph.D. dissertation, University of North Carolina, 1949.

Mattheson, Johann. Critica Musica 1 (1722); reprint ed. Amsterdam: F. A. M. Knuf, 1964.

———. Der neue Göttingische...Ephorus...nebst dessen...Lauten-Memorial. Hamburg: By the author, 1727.

Die Musik in Geschichte und Gegenwart. S.v. "Weiss," by Josef Klima and Hans Radke.

Neemann, Hans. "Die Lautenhandschriften von Silvius Leopold Weiss in der Bibliothek Dr. Werner Wolffheim, Berlin." Zeitschrift für Musikwissenschaft 10 (1928): 398-414.

———. "J. S. Bachs Lautenkompositionen." Bach Jahrbuch 28 (1931): 72-87.

———. "Die Lautenistenfamilie Weiss." Archiv für Musikforschung 4, Heft 2 (1939): 157-189.

Nettl, Paul. "Musicalia der Fürstlich Lobkowitzschen Bibliothek in Raudnitz." Musik-Barock in Böhmen und Mähren (1927): 60-70.

———. "Zur Geschichte des Konzertwesens in Prag." Zeitschrift für Musikwissenschaft 5 (1922-1923): 157-164.

Neue Bibliothek der schönen Wissenschaften und der freyen Künste, Vol. 1. Leipzig: Dyck, 1766.

Neumann, Werner, and Schulze, Hans-Joachim. Back-Dokumente. 3 vols. Kassel and Basel: Bärenreiter, 1963-1972.

Newman, William S. The Sonata in the Baroque Era, revised edition. Chapel Hill: University of North Carolina Press, 1966.

Pohlmann, Ernst. Laute Theorbe Chitarrone. 4th ed. Bremen: Edition Eres, 1975.

Pottgiesser, Karl. "Die Briefentwürfe des Johann Elias Bach." Die Musik 46, Heft 7 (January, 1913): 3-19.

Procházka, Roman Freiherr von. Genealogisches Handbuch erloschener böhmischer Herrenstandsfamilien. Neustadt an der Aisch: Degener, 1973.

Prusik, Karl. "Kompositionen des Lautenisten Sylvius Leopold Weiss," Ph.D. dissertation, University of Vienna, 1923.

———. "Die Sarabande in den Solopartien des Lautenisten Sylvius Leopold Weiss (1686-1750)." Festschrift Adolf Koczirz zum 60. Geburtstag. Edited by Robert Haas and Josef Zuth. Vienna: E. Strache, 1930: 36-37.

Reichardt, Johann Friederich, ed. Musikalisches Kunstmagazin 1 (1782).

Schulze, Hans-Joachim. "Ein unbekannter Brief von Sylvius Leopold Weiss." Die Musikforschung 21 (1968): 203-204.

Smith, Douglas Alton. "Baron and Weiss Contra Mattheson: In Defense of the Lute." Journal of the Lute Society of America 6 (1973): 48-62.

Spencer, Robert. "Chitarrone, Theorbo and Archlute." Early Music 4, No. 4 (October, 1976): 407-423.

Vogl, Emil. "Der Lautenist P. Iwan Jelinek." Die Musikforschung 22 (1969): 53-56.

———. "Zur Biographie Losys (1650-1721)." Die Musikforschung 14 (1961): 189-192.

Volkman, Hans. "Sylvius Leopold Weiss/Der letzte grosse Lautenist." Die Musik 6, Heft 17 (1906/1907): 274-289.

Walther, Johann Gottfried. Musikalisches Lexicon: oder musikalische Bibliothek. Leipzig: W. Deer, 1732.

Wolff, Christoph. "Ein Gelehrten-Stammbuch aus dem 18. Jahrhundert mit Einträgen von G. Ph. Telemann, S. L. Weiss und anderen Musikern." Die Musikforschung 24, Heft 2 (1973): 217-224.

### Music

Gaultier, Denis. Pièces de Luth. Paris: By the author, ca. 1670; and Livre de Tablature. Paris: By the author's widow, ca. 1672; reprint ed., Geneva: Minkoff Reprint, 1975.

LeSage de Richée, Philipp Franz. Cabinet der Lauten. Breslau: 1695.

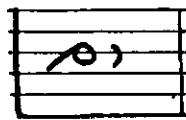
Neemann, Hans, ed. Lautenmusik des 17./18. Jahrhundert. Braunschweig: H. Litolf, 1939.

Weiss, Sylvius Leopold. Intavolatura di Liuto, transcribed by Ruggero Chiesa. 2 vols. Milan: Suvini Zerboni, 1967.

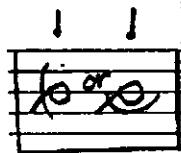
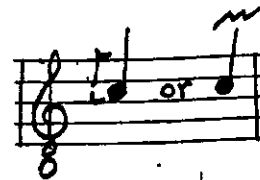
## APPENDIX I

### AGRÉMENTS AND FINGERING INDICATIONS

The following chart lists the agréments and fingering signs used in Weiss's tablatures. See Mason<sup>1</sup> and Amos<sup>2</sup> for discussion of their use by Weiss and other German lutenists.



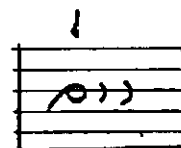
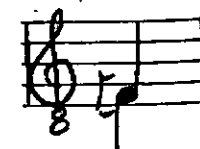
superior appoggiatura  
(back-fall) or short trill



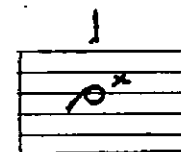
inferior appoggiatura  
(fall)



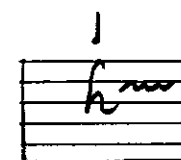
port de voix (may be  
played with mordent)



continuous trill



mordent or sting

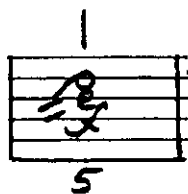


sting (Bebung)

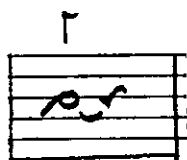


<sup>1</sup> Mason, pp. 66-71.

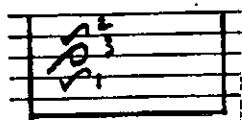
<sup>2</sup> Amos, pp. 47f., 69-77 and 116-128.



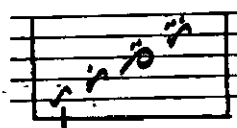
arpeggiation



slur (back-fall)



left-hand fingerings:  
1) index; 2) middle;  
3) ring; 4) little finger



right-hand fingerings:  
1) thumb; 2) index; 3) middle;  
4) ring finger

## APPENDIX II

### INDEX OF INCIPITS AND CONCORDANCES

While it would be desirable to list the compositions of Weiss in chronological order, the difficulty of precisely dating pieces, as well as the size and complexity of the corpus, makes cataloging by manuscript source preferable for the present study (cf. p. 41 ff.). Pieces in the two largest and most reliable manuscripts are listed first, beginning with Lbm, which was compiled earlier than Dl. Music of Weiss contained in other sources follows.

The great majority of these pieces is attributed to Weiss in the sources. There remains the possibility that some of these compositions are falsely attributed or are by Johann Sigismund Weiss. On the other hand, some unattributed music in Weiss's style in these manuscripts may stem from his hand. Where a piece is unattributed in the source but is found along with music ascribed to Weiss in that or a concordant source and contains elements strongly characteristic of his musical style, it has been included here.

In each listing the first siglum beside an incipit denotes the source of that incipit; other sigla indicate concordances. Foliation and pagination follow that of the source except for Dl, where the number of the sonata is identified instead. Only the first page upon which a piece appears is given. In some cases, when a piece is found in a variant form in the concordant source, its incipit, which may be almost exactly the same as that of the earlier version, is given again with the second source.

Titles are given as they are found in the first source. When a

different title is used in a concordant source, that title is given in parentheses immediately after the siglum of the source. The date of composition is supplied when and as it appears in the manuscript.

Finally, the numbers preceding the names of the movements are editorial and are supplied only for purposes of reference within the appendix; no chronological or other special significance is attached to them.

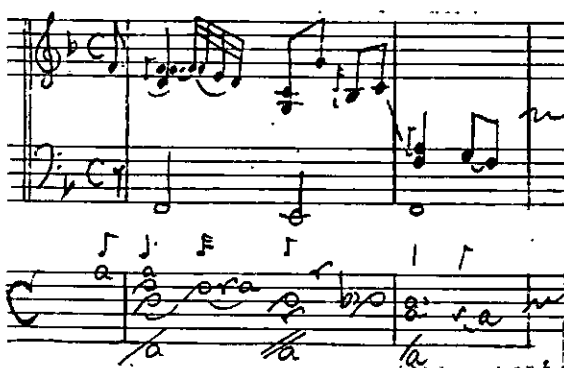


## 1. Praelude

Lbm/1r.



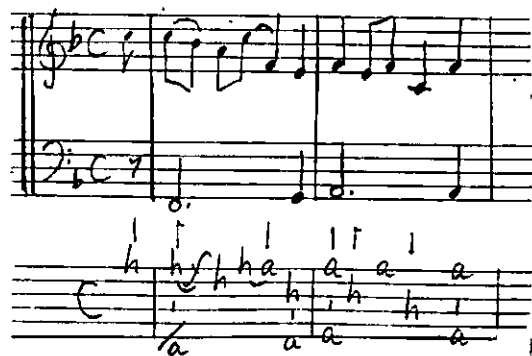
## 2. Allemande

Lbm/1v (1717), Dl 3, V1078/  
39v, W2003/2r, W2004/5v,  
W2005/1.

## 3. Cour[ante]

Lbm/2v, Dl 3, V1078/40v,  
W2003/2v, W2004/6v,  
W2005/2.

## 4. Bouree

Lbm/3v (1717), Dl 3,  
W2003/3r, W2004/6r, W2005/3.

## 5. Sarabande

Lbm/4r (1717), Dl 3, W 1078/  
42v, W 2004/7r, W2005/4.

## 6. Menuet

Lbm/4v, Dl 3.

## 7. Gigue.

Lbm/5r (1717), Dl 3, V1078/  
43v, W2003/3v, W2004/8r,  
W2005/6.

## 8. Menuet

Lbm/6r.

## 9. Meauet

Lbm/6v, W2004/7v, W2005/4

10. Gavotte.

Lbm/7r.

A handwritten musical score for the song 'The Rose Tree'. The score is written on three staves. The top staff is in treble clef with a key signature of one flat (B-flat) and a common time signature (C). The middle staff is in bass clef with a key signature of one flat (B-flat). The bottom staff is in treble clef with a key signature of one flat (B-flat) and a common time signature (C). The melody is written on the top staff, and the bass line is written on the middle staff. The lyrics 'The Rose Tree' are written below the bottom staff, with the words 'The', 'Rose', 'Tree', 'The', 'Rose', 'Tree' aligned with the notes. The handwriting is in ink on aged paper.

## 11. Prelude

Lbm 7v, V18829/7v.

Handwritten musical notation for the song "The Rose Tree". The music is written on two staves. The top staff is in G major (one sharp) and 2/4 time, featuring a melody with eighth and quarter notes. The bottom staff is in G major and 2/4 time, featuring a bass line with a single note and a series of rhythmic markings (x, h, k, u, h, k, k, h, k) and a final note marked 'e'.

## 12. Allemande

Lbm/8r, PthII/15v, W2004/  
41v.

## 13. Courante

Lbm/8v, Sst/28r, W2004/42v.



## 14. Bouree

Lbm/9v, Sst/29r, W2004/42r.



## 15. Sarab[ande]

Lbm/9v, W2004/43v.



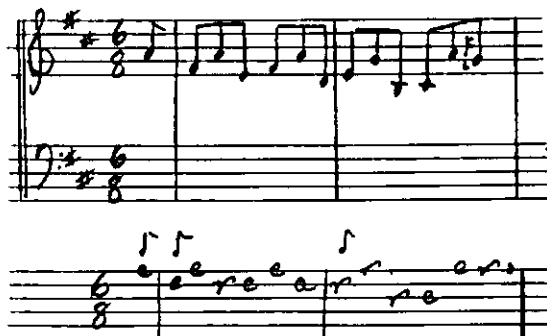
## 16. Men[uet]

Lbm/10r, PthII/17r, Mbs/32v.



## 17. Giga

Lbm/10v, Po/20.



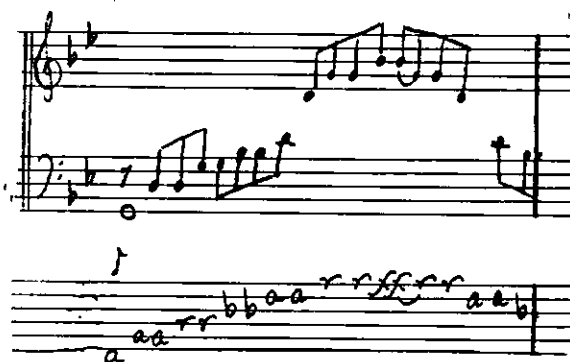
## 18. [no title]

Lbm/11v.



## 19. Prelude

Lbm/12r.



## 20. Allemande

Lbm/12v.



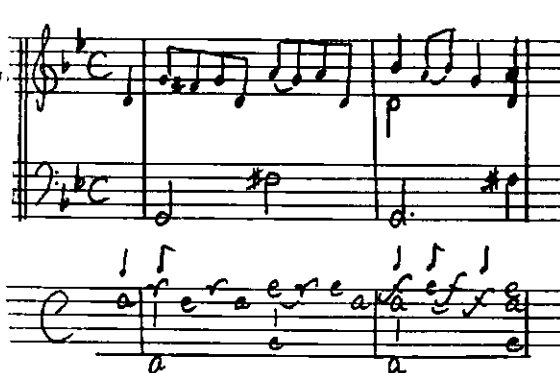
## 21. Courr[ante]

Lbm/13v.



## 22. Bourree

Lbm/14v.



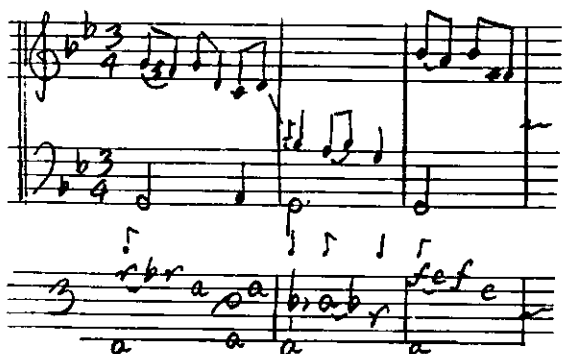
## 23. Sarabande

Lbm/15v.



## 24. Menuet

Lbm/16r.



## 25. Menuet

Lbm/16v.



## 26. Prelude.

Lbm/17r.



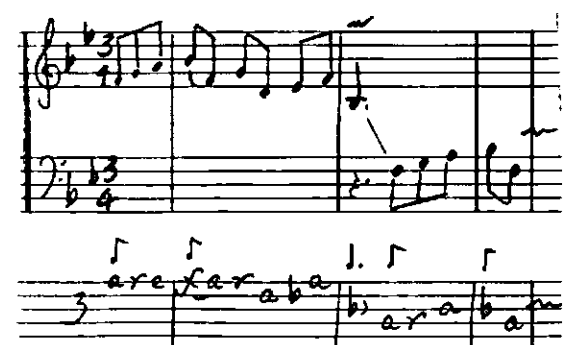
## 27. Ouverture

Lbm/17v, Dl 24.



## 28. Cour[ante]

Lbm/18v, Dl 24.



## 29. Allegro

Lbm/19v.



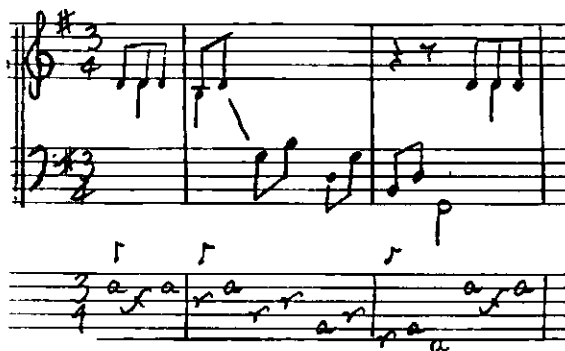
## 30. Bouree

Lbm/20r, Po/6.



## 31. Courente Royale

Lbm/20v.



## 32. Prelude

Lbm/21v.





## 33. Allemande

Lbm/22r.



## 34. Cour[ante]

Lbm/22v.



## 35. Bourée

Lbm/23v.



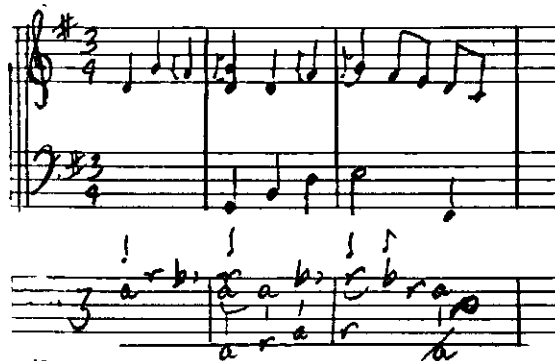
## 36. Sarabande

Lbm/24r.



## 37. Menuet

Lbm/24v.



## 38. Gigue

Lbm/24v.



## 39. Allemande

Lbm/30r, Dl 31 ( 170 6,  
Düsseldorf), PthII/22v.

## 40. Cour[ante]

Lbm 30v, Dl 31.



## 41. Gavotte

Lbm/31r, Dl 31.



## 42. Sarabande

Lbm/31v, Dl 31.



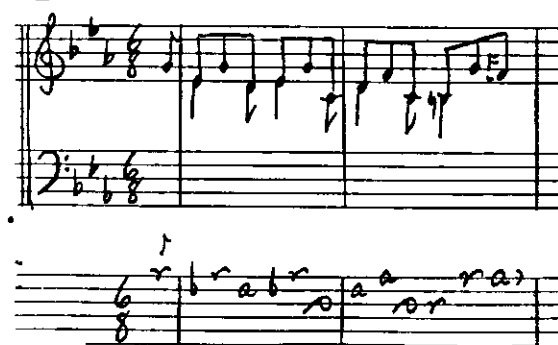
## 43. Menuet

Lbm/31v.



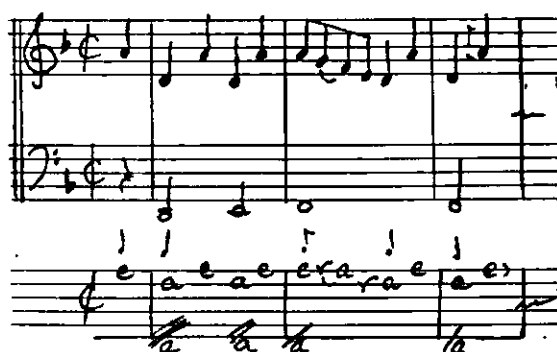
## 44. Gigue

Lbm/32v, Dl 31.



## 45. Bourée

Lbm/39v.



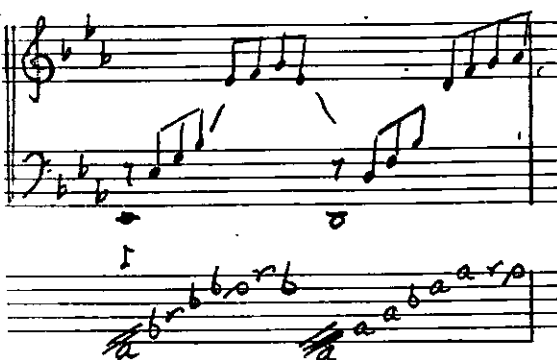
## 46. Prelude

Lbm/40v.



## 47. Prelude

Lbm/41r.



## 48. Allemande

Lbm/41v.



## 49. Cour[ante]

Lbm/42v.



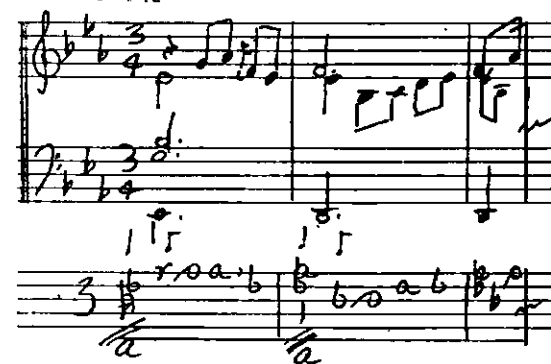
## 50. Bouree

Lbm/43v.



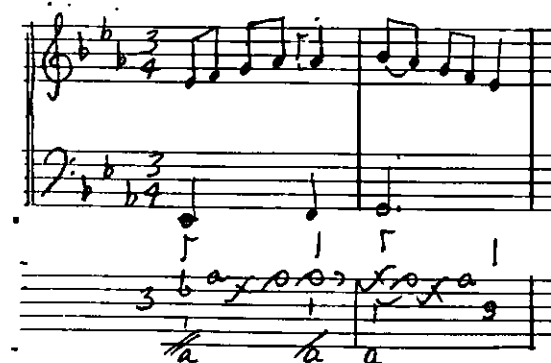
## 51. Sarabande

Lbm/44r.



## 52. Menuet

Lbm/44v.



## 53. Ciaccone

Lbm/45v.



## 54. [Menuet?]

Lbm/46v.



## 55. Allemande

Lbm/47r, Dl 6, W2003/69r,  
W2005/34.

## 56. Cour[ante]

Lbm/47v, Dl 6, W2003/69v,  
W2004/1v, W2005/36.

## 57. Gavotte



Lbm/48v, D1 6, W2003/70r, W2006/35.

58. Sarab' [ande]



Lbm/49r, D1 6, W2003/70v,  
W2005/37.

## 59. Menuet



Lbm/49v, D1 6, W2005/40, :  
W2004/2v.

## 60. Gigue



Lbm/50v, D1 6, W2003/76v,  
W2004/3v, W2005/38.

61. Allemande

Lbm/51v, D1 17, V18829/22v.

62. Cour[ante]

Lbm/52r, D1 17, V18829/23v,  
Po/14.

A handwritten musical score for the song "The Rose Tree". The score is written on two systems of staves. The first system consists of a treble clef staff and a bass clef staff, both with a key signature of two sharps (F# and C#) and a 3/4 time signature. The treble staff contains a melody with a treble clef, a key signature of two sharps, and a 3/4 time signature. The bass staff contains a bass line with a bass clef, a key signature of two sharps, and a 3/4 time signature. The second system consists of a single staff with a treble clef, a key signature of two sharps, and a 3/4 time signature. The melody in the second system is written in a simplified, almost syllabic style, with notes and rests corresponding to the lyrics "The Rose Tree".

## 63. Bourée

Lbm/52v, D1 17, W2004/10v.

A handwritten musical score for the song "The Rose Tree". The score is written on three staves. The first staff is a treble clef with a key signature of one sharp (F#) and a common time signature (C). It contains a melody of eighth and sixteenth notes. The second staff is a bass clef with a key signature of one sharp (F#) and a common time signature (C). It contains a bass line of quarter and eighth notes. The third staff is a single line with a treble clef, containing a melody of eighth and sixteenth notes, with some notes marked with a '1' above them. The lyrics "The Rose Tree" are written below the third staff.

## 64. Sarabanda

Lbm/53v, W2004/11r, V188829/  
24v.

A handwritten musical score for the song "The Rose Tree". The score is written on three systems of staves. The first system consists of a treble and bass staff joined by a brace, with a 3/4 time signature and a key signature of one sharp (F#). The melody is written in the treble staff, and the bass staff contains a simple accompaniment. The second system continues the melody and accompaniment. The third system shows the end of the piece, with a double bar line and a final key signature change to one sharp. The handwriting is in ink on aged paper.

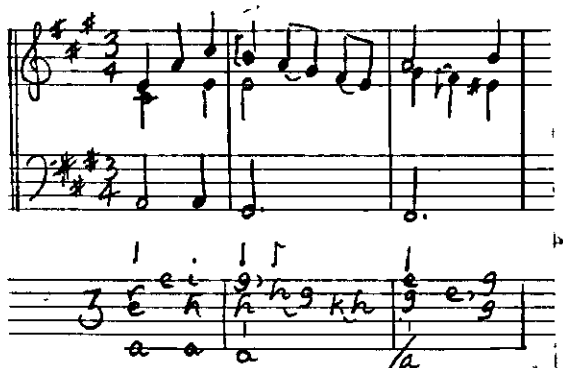


## 65. Menuet

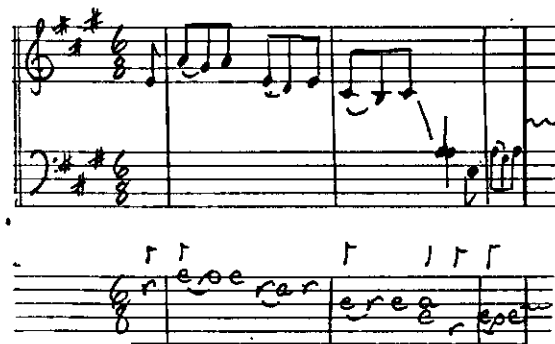
Lbm/54r, Dl 17, W2004/11v.



## 66. Ciacona

Lbm/54v, Dl 17, V188829/  
25v, As/No. 7.

## 67. Gigue

Lbm/55v, Dl 19, V18829/18v,  
W2004/11v, Po/18.

## 68. Preludie

Lbm/56v.



## 69. Allemande

Lbm/57r.

Handwritten musical score for Allemande, Lbm/57r. The score is written on three staves. The top staff is in treble clef with a key signature of one flat (B-flat) and a common time signature (C). The middle staff is in bass clef with the same key signature and time signature. The bottom staff contains a sequence of notes and rests, with some notes marked with 'a' and 'r' (likely for 'a' and 'r' in a sequence). The notes are written in a stylized, handwritten manner.

## 70. Cour[ante]

Lbm/57v.

Handwritten musical score for Cour[ante], Lbm/57v. The score is written on three staves. The top staff is in treble clef with a key signature of one flat (B-flat) and a 3/4 time signature. The middle staff is in bass clef with the same key signature and time signature. The bottom staff contains a sequence of notes and rests, with some notes marked with 'a' and 'r' (likely for 'a' and 'r' in a sequence). The notes are written in a stylized, handwritten manner.

## 71. Bouree

Lbm/58r, W2004/3r.

Handwritten musical score for Bouree, Lbm/58r, W2004/3r. The score is written on three staves. The top staff is in treble clef with a key signature of one flat (B-flat) and a common time signature (C). The middle staff is in bass clef with the same key signature and time signature. The bottom staff contains a sequence of notes and rests, with some notes marked with 'a' and 'r' (likely for 'a' and 'r' in a sequence). The notes are written in a stylized, handwritten manner.

## 72. Menuet

Lbm/58v.

Handwritten musical score for Menuet, Lbm/58v. The score is written on three staves. The top staff is in treble clef with a key signature of one flat (B-flat) and a 3/4 time signature. The middle staff is in bass clef with the same key signature and time signature. The bottom staff contains a sequence of notes and rests, with some notes marked with 'a' and 'r' (likely for 'a' and 'r' in a sequence). The notes are written in a stylized, handwritten manner.

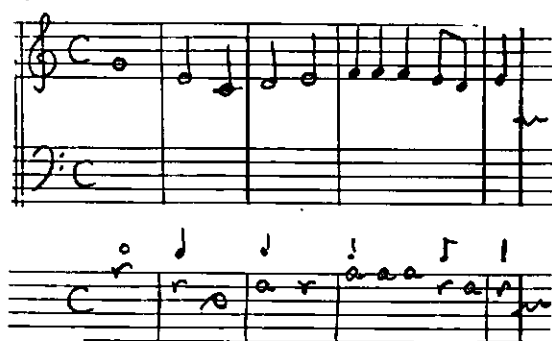
## 73. Largo

Lbm/59r.



## 74. Fuga

Lbm/59v.



## 75. Adagio

Lbm/61v.



## 76. Gavotte

Lbm/62r.



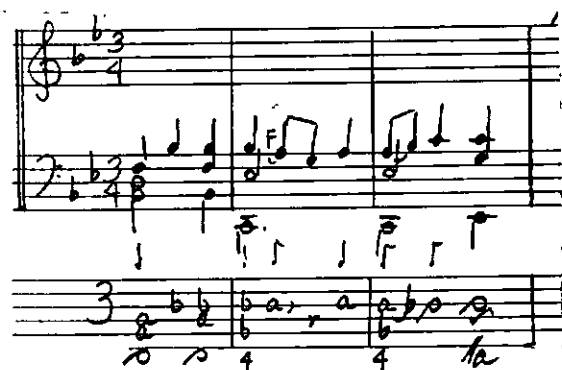
## 77. Sarabande

Lbm/62v.



## 78. Menuet

Lbm/62v.



## 79. Bourée

Lbm/63v.



## 80. Ciacona

Lbm/64v.



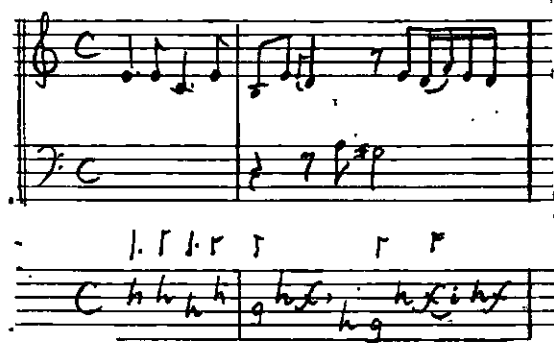
## 81. Fuga

Lbm/65v.



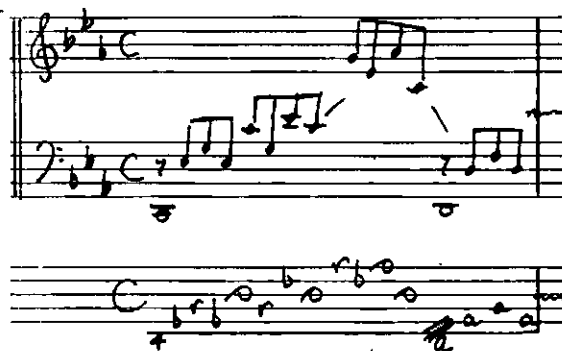
## 82. L'Amant Malheureux

Lbm/66v.



## 83. Fantasie

Lbm/67v (1719 à Prague).

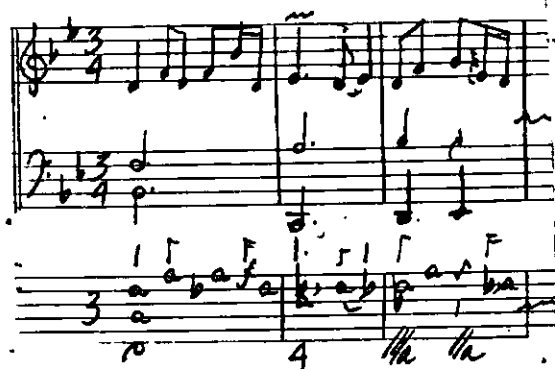


## 84. [Menuet?]

Lbm/68v.

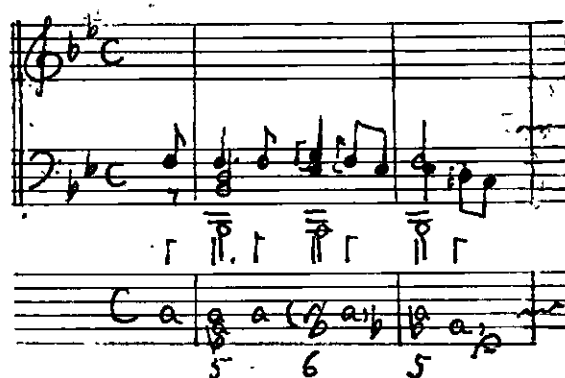


## 85. Plainte de Mons: Weis...

Lbm/69r (11. Januarius, 1719)  
Dl 26.

## 86. Allemande

Lbm/69v, Dl 26, W2004/16v.



## 87. Cour[ante]

Lbm/70v, Dl 26, W2004/17v.



## 88. Paisane

Lbm/71v, W2004/18v.



89. Sarab[ande]

Lbm/72r, W2004/19v.

A handwritten musical score for the song "The Rose Tree". The score is written on two systems of staves. The first system consists of a treble and bass staff. The treble staff has a key signature of one flat (B-flat) and a 3/4 time signature. The bass staff has a key signature of one flat (B-flat) and a 4/4 time signature. The second system consists of a single staff with a key signature of one flat (B-flat) and a 3/4 time signature. The melody is written in the treble staff of the first system and the single staff of the second system. The lyrics "The Rose Tree" are written below the melody. The score is handwritten in ink on aged paper.

## 90. Menuet

Lbm/72v, W2004/19r.

A handwritten musical score for the song 'The Rose Tree'. The score is written on three systems of staves. The first system consists of a treble clef staff and a bass clef staff, both in 3/4 time. The melody is written in the treble staff, and the bass staff contains a simple accompaniment. The second system continues the melody and accompaniment. The third system features a single staff with a treble clef, containing a more complex melodic line with many beamed notes. The handwriting is in ink on aged paper.

## 91. Gigue

Lbm/73v, D1 26, W2004/20v.

Handwritten musical score for the song "The Rose Tree". The score is written on two systems. The first system consists of a treble and bass staff joined by a brace. The treble staff has a key signature of one flat (Bb) and a 6/8 time signature. The melody is written in the treble staff, and the bass staff contains a simple accompaniment. The second system shows the vocal line with lyrics written below the notes. The lyrics are: "The rose tree, the rose tree, / The rose tree, the rose tree, / The rose tree, the rose tree, / The rose tree, the rose tree." The melody is simple and repetitive, with a final flourish at the end.

92. Allem[ande]

Lbm/74v, DI 19, V18829/13v.

## 93. Air en Echo

Lbm/75v, Dl 19, V18829/15V,  
Ha/29.94. Paisa<sup>n</sup>eLbm/76r, Dl 19, V18829/16v,  
Ha/141, Po/13.

## 95. Sarab[ande]

Lbm/76v, Dl 19, V18829/17v.



## 96. Men[uet]

Lbm/77r, Dl 19, V18829/20v,  
Po/15, V1078/47v ("Mad: la  
grondeuse. Menuet").



97. Pastorrell

Lbm/77v.

98. Allem[ande]

Lbm/78v, Sst/60v.

A handwritten musical score for the song "The Rose Tree". The score is written on two staves. The top staff is in treble clef with a common time signature (C). The bottom staff is in bass clef with a common time signature (C). The melody is written on the top staff, and the bass line is written on the bottom staff. The lyrics are written below the bass staff, with some words crossed out and replaced. The notes are handwritten, and the overall style is that of a personal musical manuscript.

99. Courente

Lbm/79v, Sst/61v.

Handwritten musical score for the song "The Rose Tree". The score is written on three systems of staves. The first system consists of a treble clef staff and a bass clef staff, both in 3/4 time. The treble staff contains a melody of eighth and quarter notes, while the bass staff contains a simple harmonic accompaniment. The second system continues the melody and accompaniment. The third system features a treble staff with a melody that includes a triplet of eighth notes and a final measure with a double bar line. Below the treble staff, there are three measures of a bass line, each starting with a natural sign and followed by a series of eighth notes. The score is written in ink on aged paper.

## 100. [Bourrée]

Lbm/80v, Sst/63v.

A handwritten musical score for the song "The Rose Tree". The score is written on three systems of staves. The first system consists of a treble clef staff and a bass clef staff. The second system consists of a single staff with a treble clef. The third system consists of a single staff with a treble clef. The music is written in a simple, handwritten style. The first system shows a melody in the treble staff and a bass line in the bass staff. The second system shows a melody in the treble staff. The third system shows a melody in the treble staff. The lyrics "The Rose Tree" are written below the staves. The first system has the lyrics "The Rose Tree" under the treble staff. The second system has the lyrics "The Rose Tree" under the treble staff. The third system has the lyrics "The Rose Tree" under the treble staff. The score is written on a piece of paper with a grid pattern.

## 101. Sarabande

Lbm/81v.



## 102. Menuet

Lbm/82r, Sst/64v.



## 103. [Paisana]

Lbm/82v, Sst/62v.



## 104. Allemande

Lbm/83v (1719), V18829/8v.



105. Cour[ante]

Lbm/84v, V18829/9v.

[illegible]

106. Anglaise

Lbm/85v, V18829/12v; W2004/  
35, V1078/46v ("Paisane").

A handwritten musical score for the song 'The Rose Tree'. The score is written on three systems of staves. The first system consists of a treble clef staff and a bass clef staff, both in 2/4 time and key of D major (indicated by two sharps). The melody is written in the treble staff, and the bass staff provides a simple accompaniment. The second system continues the melody and accompaniment. The third system shows the final measures of the piece, ending with a double bar line. The handwriting is in ink on aged paper.

197. Sarab[ande]

Lbm/86r, V18829/11v.

[illegible]

## 108. Menuet

Lbm/86v.

A handwritten musical score for the song "The Rose Tree". The score is written on three staves. The top staff is in treble clef, the middle in bass clef, and the bottom staff is a single-line staff with a 3/4 time signature. The key signature is one sharp (F#). The melody is written in the treble clef, and the bass line is in the bass clef. The bottom staff contains a sequence of notes and rests, likely representing a guitar or piano accompaniment. The notes are written in a stylized, handwritten manner, with some notes having a '3' above them, possibly indicating a triplet. The overall style is that of a personal, handwritten musical manuscript.

## 109. Passagaille

Lbm/87v, Ha/73.



## 110. Tombeau sur la Mort de M: Cajetan Baron d'Hartig

Lbm/88v (1719, Dresden).



## 111. [Bourrée?]

Lbm/89v (1719).



## 112. Menuet

Lbm/90v.



113. Prelud:

Lbm/91r.

Handwritten musical score for the song "Carapara arbo". The score is written on two staves. The top staff is in treble clef with a key signature of one flat (B-flat) and a common time signature (C). It contains a melody starting with a half note G4, followed by a quarter note A4, and then a series of eighth notes: G4, F4, E4, D4, C4, B3, A3, G3. The bottom staff is in bass clef with a key signature of one flat (B-flat) and a common time signature (C). It contains the lyrics "Carapara arbo" written in a stylized, cursive script. The lyrics are: "C a r a p a r a a r b o".

## 114. Allemande

Lbm/91v (1719).

Handwritten musical score for the song "The Rose Tree". The score is written on two systems. The first system consists of a treble clef staff and a bass clef staff, both in C major and 4/4 time. The treble staff contains a melody of eighth and quarter notes, while the bass staff contains a simple harmonic accompaniment of quarter notes. The second system continues the melody and accompaniment. The lyrics "The Rose Tree" are written below the bass staff, with the words "The", "Rose", "Tree", "The", "Rose", "Tree", "The", "Rose", "Tree" aligned with the notes. The handwriting is in ink on aged paper.

115. Cour[ante]

Lbm/92v (1719).

## 116. Bouree

Lbm/93v (1719).

A handwritten musical score for the song 'The Rose Tree'. The score is written on three systems of staves. The first system consists of a treble and bass staff joined by a brace, with a key signature of one sharp (F#) and a common time signature (C). The melody is written in the treble staff, and the bass staff contains a simple accompaniment. The second system continues the melody and accompaniment. The third system features a single treble staff with a more complex, possibly vocal, melody. The handwriting is in ink on aged, slightly yellowed paper. The notes are clearly written, and the overall style is that of a personal or working manuscript.

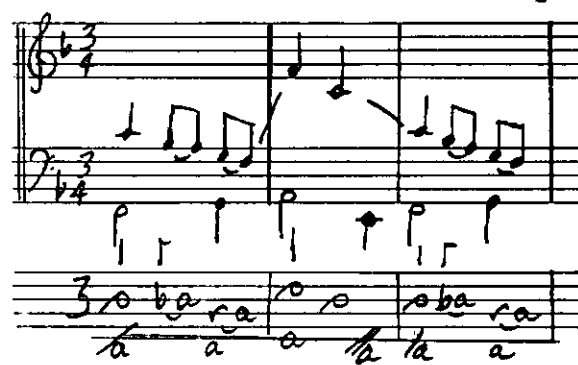
## 117. Sarab[ande]

Lbm/94v (1719).



## 118. Menuet

Lbm/95r (1719), Mbs/8v.



## 119. Gigue

Lbm/95V (1719).



## 120. Prelud:

Lbm/96v (1719).





## 125. Gigue

Lbm/99v (duet part?).



## 126. Gavotte

Lbm/100r.



## 127. Men[uet]

Lbm/100r.



## 128. Allemande

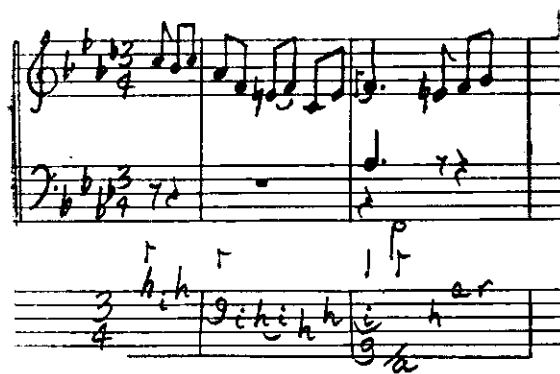
Lbm/100v (1719), Dl 28.





## 129. Courante

Lbm 101v (1719), Dl 28.



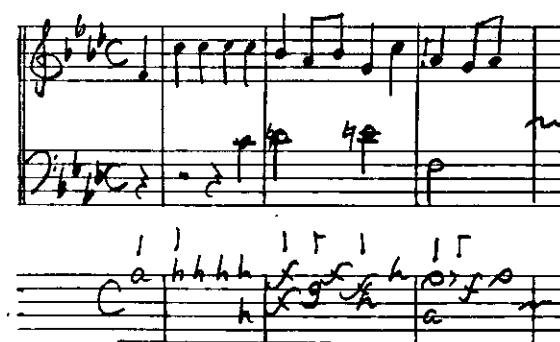
## 130. Sarabande

Lbm/102v (1719), Dl 28.



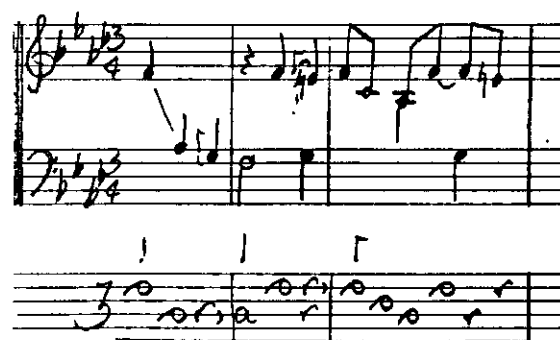
## 131. Bourée

Lbm/103v (1719), Dl 28.



## 132. Tempo di Menueto

Lbm/104r, Dl 28.



## 133. Gigue

Lbm/104v (1719), Dl 28.



## 134. Preludie

Lbm/105v.



## 135. Toccata

Lbm/106r.



## 136. [Fuga]

Lbm/106v.



## 137. Cour[ante]

Lbm/107v (1719).



## 138. Bouree

Lbm/108v (1719).



## 139. Sarabande

Lbm/109v (1719).



## 140. Menuet

Lbm/110v (1719)



## 141. Allegro

Lbm/111v (1719), Mcm/12v.



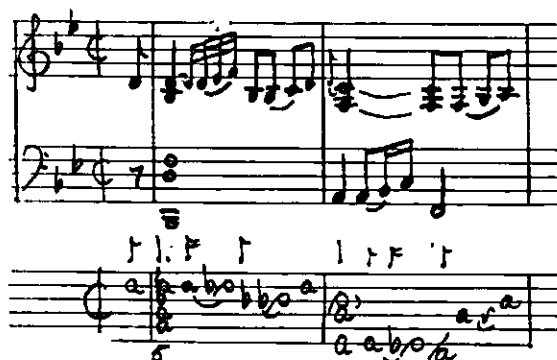
## 142. Prelude

Lbm/112v.



## 143. Entrée

Lbm/113r.



## 144. Bourée

Lbm/113v, Dl 26, Mbs/20r.



## 145. Bourée

Lbm/114r.



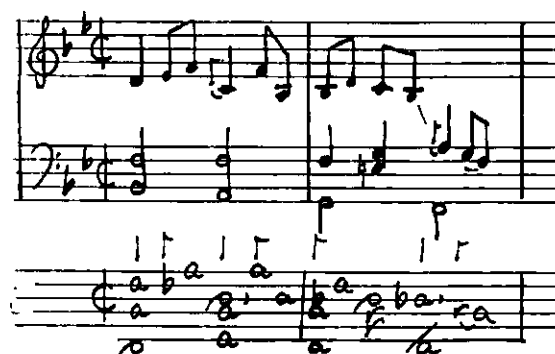
## 146. Gavotte

Lbm/114v, Dl 26.



## 147. Gavotte

Lbm/115r.



## 148. Sarabande

Lbm/115v.



## 149. Menuet

Lbm/115v, Dl 26.



## 150. Menuet

Lbm/116r.



## 151. Saltarella

Lbm/116v.



## 152. Ouverture

Lbm/117v.



## 153. Bouree

Lbm/118v.



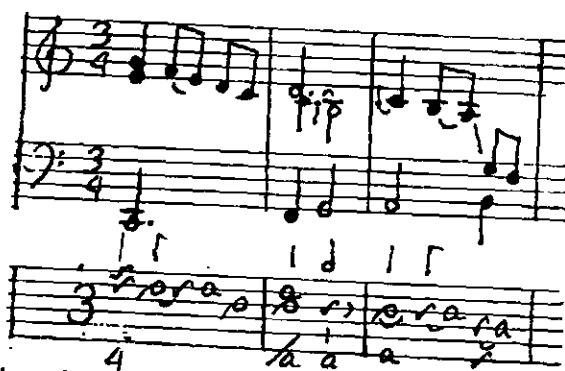
## 154. Aria

Lbm/118v.



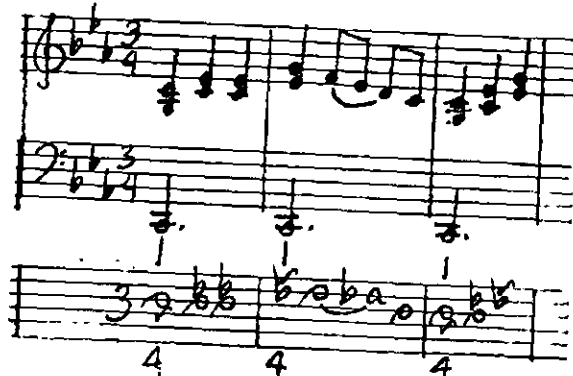
## 155. Menuet

Lbm/119v, Dl 9, Mbs/48v.



## 156. Trio

Lbm/119v, Dl 9.



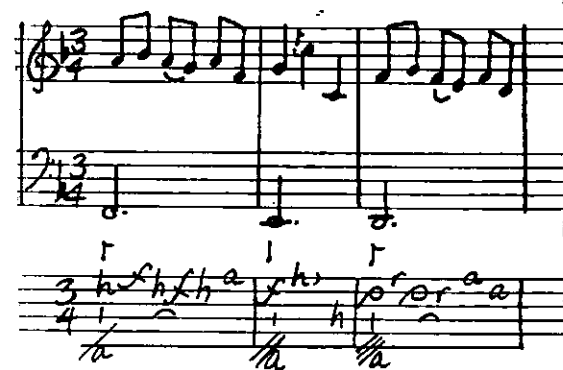
## 157. Gigue

Lbm/120v.



## 158. Menuet

Lbm/121v, Dl 2, WRu/97.



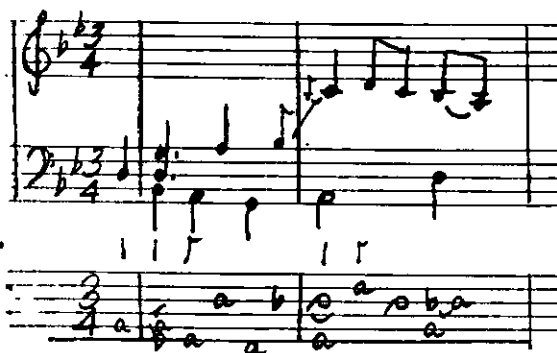
## 159. Andante

Lbm/122r, Dl 29.



## 160. Passepied

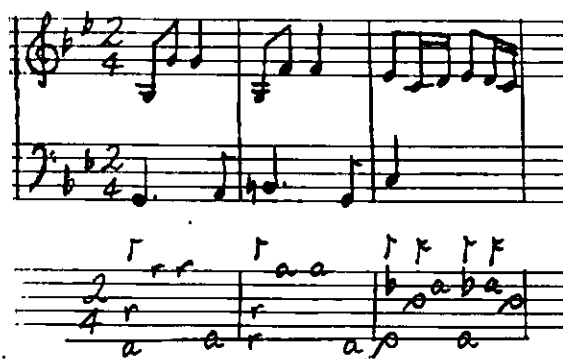
Lbm/122v, Dl 29.





## 161. [Bourrée]

Lbm/122v, Dl 29.



## 162. Sarabande

Lbm/123v.



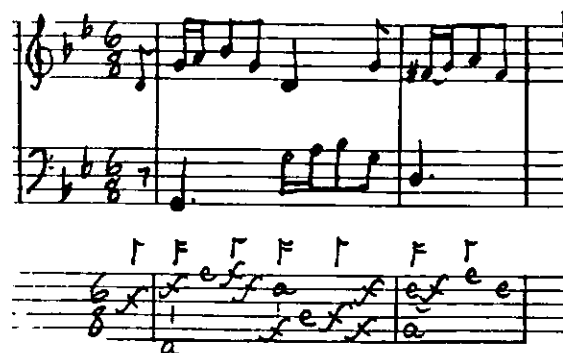
## 163. La babilieuse en Menuet

Lbm/123v, Dl 29.



## 164. Gigue

Lbm/124v.



165. [Prelude]

Lbm/125v.

[illegible]

## 166. Marche

Lbm/126r.

A handwritten musical score for the song "The Rose Tree". The score is written on two systems of staves. The first system consists of a treble and bass staff joined by a brace. The treble staff has a key signature of one sharp (F#) and a common time signature (C). The bass staff has a key signature of one sharp (F#) and a common time signature (C). The melody is written in the treble staff, and the bass line is in the bass staff. The second system also consists of a treble and bass staff. The treble staff has a key signature of one sharp (F#) and a common time signature (C). The bass staff has a key signature of one sharp (F#) and a common time signature (C). The melody continues in the treble staff, and the bass line is in the bass staff. The score is written in ink on aged paper.

167. Gavōttē

Lbm/126v.

Handwritten musical notation for 'The Rose Tree' in 2/4 time. The notation includes a treble staff with a key signature of one sharp (F#) and a bass staff. The melody is written in the treble staff, and the bass line is in the bass staff. Below the staves, there is a line of fingerings (1-5) for the right hand, with some additional markings like 'f' and 'h'.

168. Aria

Lbm/126v.

A handwritten musical score for the song 'The Rose Tree'. The score is written on three staves. The top staff is in treble clef with a key signature of two sharps (F# and C#) and a common time signature (C). It contains a melody with a tilde (~) over the second measure. The middle staff is in bass clef with the same key signature and time signature, providing a harmonic accompaniment. The bottom staff is a single line with rhythmic notation, including vertical strokes and flags, and some handwritten letters like 'r', 'e', 'a' below it. The entire score is enclosed in a rectangular box.

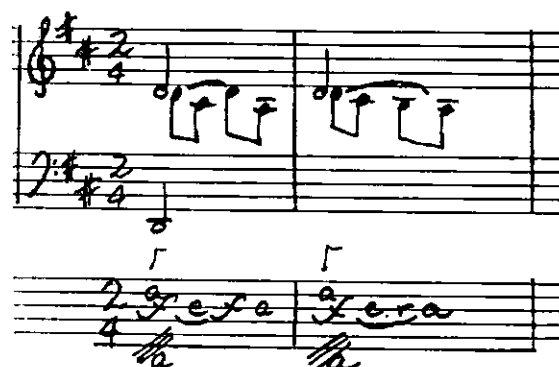
## 169. Menuet

Lbm/127v.



## 170. Musette

Lbm/127v.



## 171. Rondeau en Echo

Lbm/128v.



## 172. Comment Scavez vous ?

Lbm/129r.



## 173. Prelude

Lbm/129v.

A handwritten musical score for a piece titled "The Bird Song". The score is written on three staves. The top staff is in treble clef, the middle in bass clef, and the bottom in alto clef. The key signature is one flat (B-flat) and the time signature is common time (C). The music is written in a simple, sketchy style with some corrections and erasures. The bottom staff has the lyrics "a b b b b b a" written below it.

174. Allemande

Lbm/130r, D1 32, Sst/8r.

Handwritten musical notation for the song "The Rose Tree". The notation is written on two staves. The top staff uses a treble clef and a key signature of one flat (B-flat). The bottom staff uses a bass clef and the same key signature. The melody is written in the treble staff, and the accompaniment is in the bass staff. The music is in 4/4 time. The lyrics "The Rose Tree" are written below the melody. The notation is handwritten and includes some corrections and annotations.

## 175. Gavotte

Lbm/130v, D1 32, Sst/8v,  
Mbs/15v.

Handwritten musical score for the song "The Rose Tree". The score is written on three staves. The top staff is in treble clef, the middle in bass clef, and the bottom staff is a single-line staff. The key signature has two flats (B-flat and E-flat), and the time signature is 2/4. The melody is written in the treble staff, and the bass line is in the bass staff. The bottom staff contains the lyrics: "The Rose Tree", "The Rose Tree", "The Rose Tree", "The Rose Tree".

176. Rondeau

Lbm/131r, D1 32, Sst/9r.

Handwritten musical notation for the song "The Rose Tree". The notation is written on two staves. The top staff is in treble clef with a key signature of two flats (B-flat and E-flat) and a 3/4 time signature. It contains a melody of eighth and quarter notes. The bottom staff is in bass clef with the same key signature and time signature, containing a bass line. Below the staves, the lyrics "The Rose Tree" are written in a stylized, handwritten font, with the word "The" on the first line and "Rose Tree" on the second line. The lyrics are aligned with the notes of the melody.

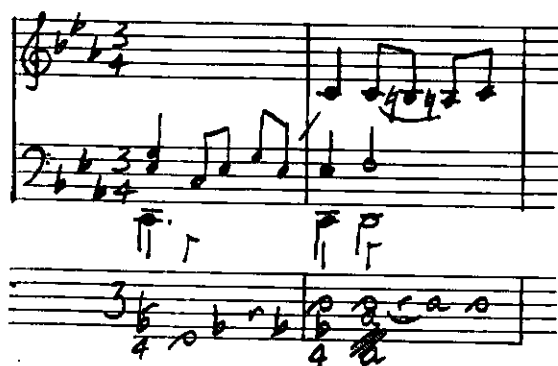
## 177. Sarabanda

Lbm/131v, Dl 32.



## 178. Menuet

Lbm/132r, Dl 32, Sst/9v.



## 179. Riguadon

Lbm/132v, Dl 32, Sst/10r,  
Mbs/16r.

## 180. La belle Tiroloise

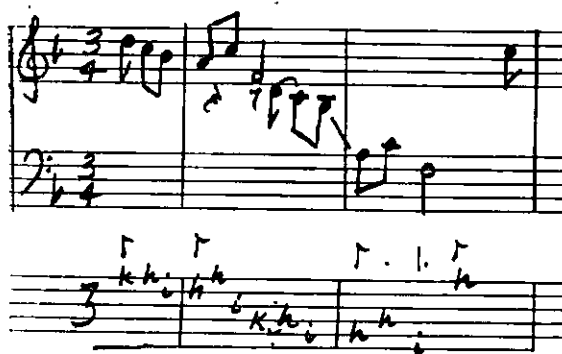
Lbm/133r, Dl 32 ("Angloise"),  
Sst/10v.

## 181. Allemande

Lbm/133v ("le Fameux  
Corsaire"), Dl 4.

## 182. Courrante

Lbm/134v, Dl 4.



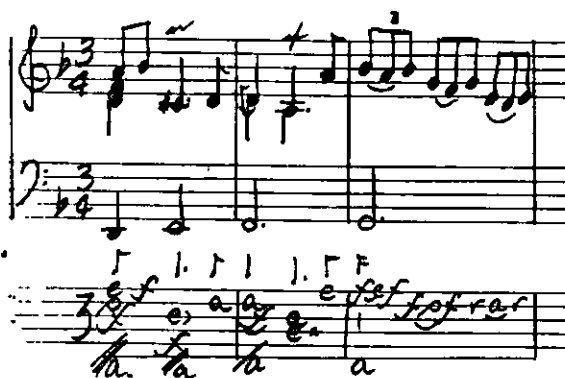
## 183. Bouree

Lbm/135v, Dl 4, V1078/41v.



## 184. Sarabande

Lbm/136r, Dl 4.



## 185. Menuet

Lbm/136v, Dl 4, V1078/43r.

Handwritten musical notation for the first four measures of the Minuet. The treble staff contains a melody starting on G4, moving to A4, Bb4, and C5. The bass staff provides a simple accompaniment. A vocal line is written below the bass staff with the lyrics 'h h k d a r l r e a'.

## 186. Presto

Lbm/137v, Dl 4, Mcm/11v.

Handwritten musical notation for the first four measures of the Presto. The treble staff contains a melody starting on G4, moving to A4, Bb4, and C5. The bass staff provides a simple accompaniment. A vocal line is written below the bass staff with the lyrics 'Carab o a r a a a r'.

## 187. Entrée

Lbm/138v ("L'infidele"),  
Dl 15.

Handwritten musical notation for the first four measures of the Entrée. The treble staff contains a melody starting on G4, moving to A4, Bb4, and C5. The bass staff provides a simple accompaniment. A vocal line is written below the bass staff with the lyrics 'e e g h a g g a h a'.

## 188. Cour[ante]

Lbm/139r, Dl 15.

Handwritten musical notation for the first four measures of the Courante. The treble staff contains a melody starting on G4, moving to A4, Bb4, and C5. The bass staff provides a simple accompaniment. A vocal line is written below the bass staff with the lyrics 'e e r o r a r o r a r'.

## 189. Sarabande

Lbm/139v, Dl 15.



## 190. Menuet

Lbm/140r, Dl 15, W2003/58r,  
W2005/23.

## 191. Musette

Lbm/140v, Dl 15.



## 192. Paŷsane

Lbm/141r, Dl 15.





## 193. Allemande

Lbm/141v, Dl 34.



## 194. Prelude

Lbm/142r.



## 195. Rigaudon

Lbm/142v, Dl 34.



## 196. Sarab[ande]

Lbm/143r, Dl 34.



## 197. Gavotte

Lbm/143v, Dl 34.



## 198. Menuet

Lbm/144r, Dl 34.



## 199. Le Sans Soucie

Lbm/144v, Dl 34



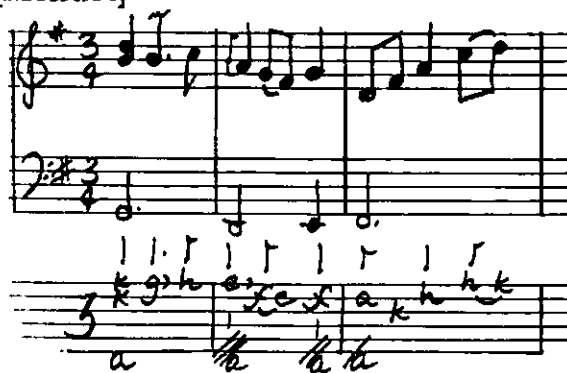
## 200. Praelude

Lbm/145v.



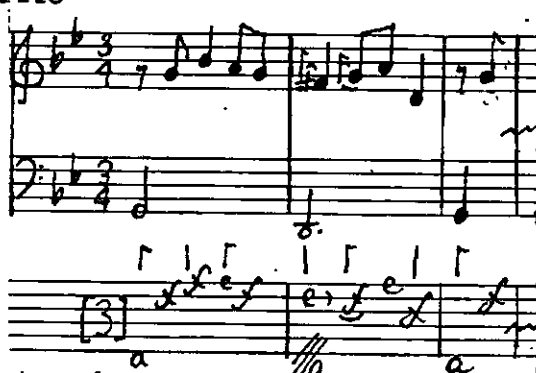
## 201. [Menuet]

Lbm/146v.



## 202. Trio

Lbm/146v.



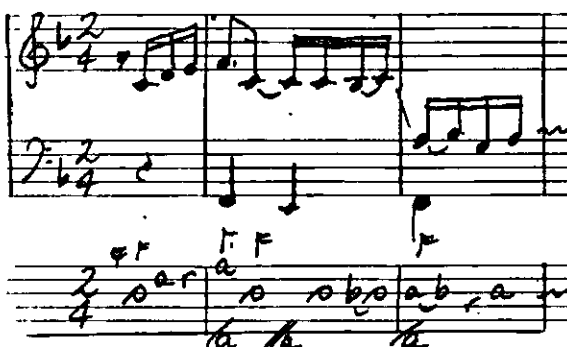
## 203. Allemande

Lbm/147r.



## 204. Allegro

Lbm/147v.



## 205. Bourée

Lbm/148r.

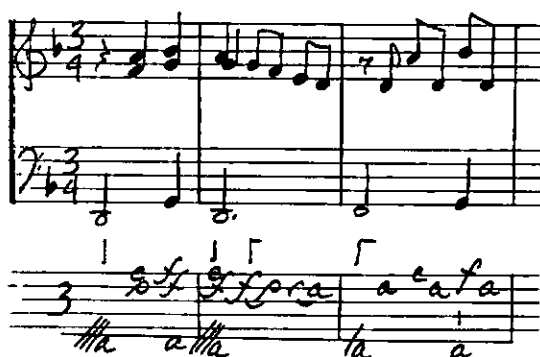


## 206. Menuet

Lbm/148v.

207 Menuet 2.<sup>do</sup>

Lbm/148v.



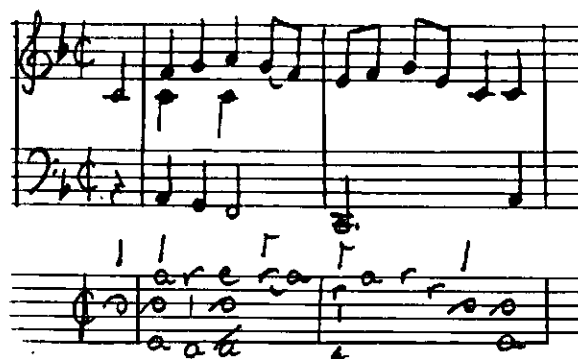
## 208. Gigue

Lbm/149v, Dl 2.



## 209. Bourée

Lbm/150r.

210. Tombeau sur la Mort de M.<sup>ur</sup> Comte d'Logy...

Lbm/150v (1721).



## 211. Prelud:

Lbm/151v.



## 212. Menuet

Lbm/152r.



### 213. Gavotte

Lbm/152v.

[illegible]

## 214. Fantasie

Lbm/153r (12 Juillet, 1724:  
à Töplitz).

Handwritten musical notation for the song 'The Rose Tree'. It consists of two staves. The top staff is in treble clef and contains a melody of eighth and sixteenth notes. The bottom staff is in bass clef and contains a bass line. Below the bass staff, there are lyrics: 'The Rose Tree', 'The Rose Tree', 'The Rose Tree', 'The Rose Tree', 'The Rose Tree', 'The Rose Tree', 'The Rose Tree', 'The Rose Tree', 'The Rose Tree', 'The Rose Tree'. The lyrics are written in a stylized, cursive font. The number '4' is written at the bottom left of the page.

## 215. Capriccio

Lbm/153v, W2003/42v.

## 216. Menuet

Lbm/154v.

Handwritten musical score for the song "The Rose Tree". The score is written on two staves. The top staff is in treble clef, and the bottom staff is in bass clef. Both staves have a key signature of one sharp (F#) and a time signature of 3/4. The melody is written in the treble staff, and the bass staff provides a simple harmonic accompaniment. The music is written in a clear, legible hand.

## 217. Menuet 2

Lbm/155r.



## 218. Mademoiselle Tirolaise

Lbm/155v.



## 219. Allemande

Lbm/156r, Dl 2, WRu/91.



## 220. Cour [ante]

Lbm/156v, Dl 2, WRu/92.



## 221. Bouree

Lbm/157r, Dl 2, WRu/93.



## 222. Sarabande

Lbm/157v, Dl 2, WRu/94.

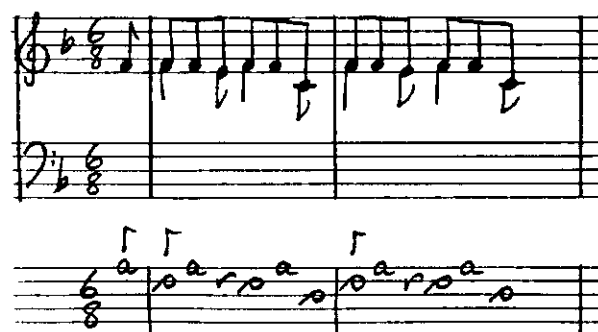


## 223. Menuet

Lbm/158r, Dl 2, WRu/96.



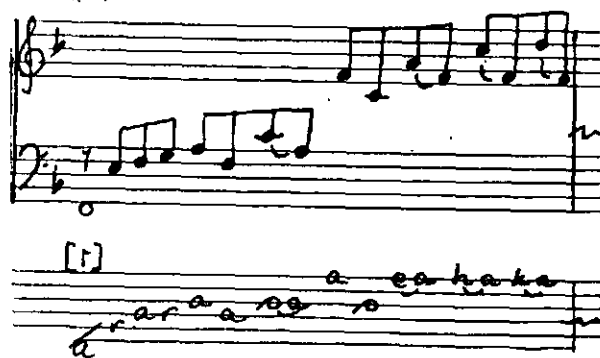
## 224. Gigue

Lbm/158v, Dl 1, WRu/97,  
Po/34.



## 225. Prelude

Dl 1.



## 226. Allemande

Dl 1 (Variant of No. 204).



## 227. Cour [ante]

Dl 1, Mbs/6r.



## 228. Bourée

Dl 1.



229. Sarab[ande]

D1 1.

230. Men [uet]1

DI 1, P6/7.

Handwritten musical score for "Hahare" in 3/4 time. The score is written on two staves. The top staff is in treble clef and the bottom staff is in bass clef. The melody is written in the treble staff, and the bass staff contains a simple accompaniment. The lyrics "Hahare" are written below the notes.

231. Men [uet] 2

Di 1.

Handwritten musical score for the song "The Rose Tree". The score is written on three staves. The first staff is in treble clef, 3/4 time, and contains the melody with a key signature of one flat (Bb) and a common time signature (C). The second staff is in bass clef, 3/4 time, and contains the bass line. The third staff is in bass clef, 3/4 time, and contains the bass line. The lyrics "The Rose Tree" are written below the first staff. The score is handwritten in ink on aged paper.

## 232. Gigue

Dl 2 (variant of No. 209).

Handwritten musical score for "The Rose Tree" in 9/8 time. The score is written on three staves. The top staff is a treble clef melody, the middle is a bass clef accompaniment, and the bottom is a vocal line with lyrics. The lyrics are "The Rose Tree" and "The Rose Tree". The melody is in G major and the accompaniment is in G major. The vocal line is in G major and has a key signature change to F major at the end.

## 233. Prelude

Dl 5.



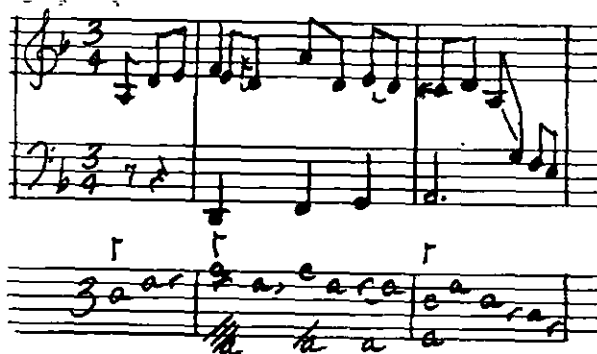
## 234. Alleluia [andante]

Dl 5.



## 235. Courente

Dl 5, Mbs/9v (variant of No. 70).



## 236. Bourée

Dl 5.



## 237. Menuet

Dl 5, Mbs/10r.



## 238. Sarab[ande]

Dl 5, Mbs/10r, Mcm/1r.



## 239. Menuet

Dl 5, Mbs/10v.



## 240. Gigue

Dl 5.



## 241. Fantasia

Dl 6, Mbs/5v, Mcm/lr.

Handwritten musical notation for 'The Bird Song'. It consists of three staves. The top staff is in treble clef with a key signature of one flat (B-flat) and a 7/8 time signature. It contains a melody of eighth and sixteenth notes. The middle staff is in bass clef with a key signature of one flat and a 7/8 time signature, containing a lower melody. The bottom staff is a single-line staff with a key signature of one flat, containing a series of eighth notes.

242. Allem [ande]

D1 7.

A handwritten musical score for the song "The Rose Tree". The score is written on three staves. The top staff is in treble clef, the middle in bass clef, and the bottom in alto clef. The key signature is one flat (B-flat) and the time signature is common time (C). The melody is written in the treble staff, the bass line in the middle staff, and a third part in the alto staff. The music is in 4/4 time. The lyrics "The Rose Tree" are written below the bottom staff.

243. Cour[ante]

DI 7.

Handwritten musical score for 'The Rose Tree'. The score is written on three staves. The first staff is a treble clef with a key signature of one flat (Bb) and a 3/4 time signature. The second staff is a bass clef with a key signature of one flat (Bb) and a 3/4 time signature. The third staff contains the lyrics 'The Rose Tree' written in a stylized, handwritten font. The melody is written on the first staff, and the bass line is written on the second staff. The lyrics are written below the bass line.

244. Paṃsaṇe

D1 7.

Handwritten musical score for the song "The Rose Tree". The score is written on two systems. The first system consists of a treble and bass staff joined by a brace. The treble staff contains a melody with eighth and sixteenth notes, and the bass staff contains a simple harmonic accompaniment. The second system is a simplified version of the first, with notes written as letters (f, a, g, e, c, a) and some notes beamed together. The key signature has one sharp (F#), and the time signature is common time (C).

## 245. Sarab[ande]

Dl 7.



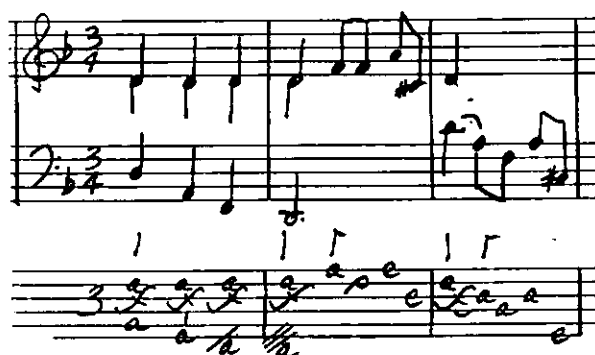
## 246. Allegro

Dl 7.



## 247. Menuet

Dl 7.



## 248. Allem[ande]

Dl 8.



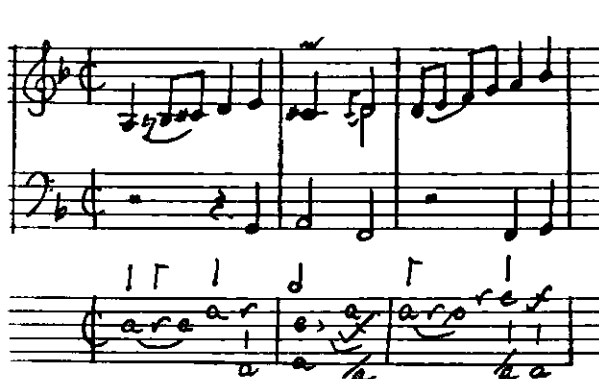
## 249. Cour[ante]

Dl 8, Mcm/10v.



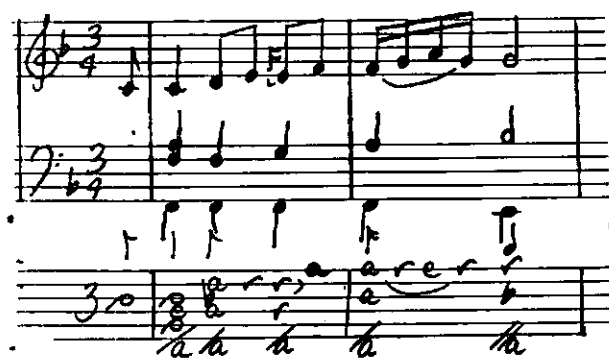
## 250. Bourée

Dl 8.



## 251. Sarab[ande]

Dl 8.



## 252. Men[uet]

Dl 8.



253. Allegro

D1 8.

Handwritten musical score for the song "Căra-a-re-ră-ră". The score is written on three staves. The first staff is in treble clef, key of B-flat major (two flats), and common time (C). It contains a melodic line with eighth and sixteenth notes, including a slur over a group of notes. The second staff is in bass clef, key of B-flat major, and common time. It features a single note on the second line (F) with a forte (f) dynamic marking. The third staff is in bass clef, key of B-flat major, and common time, with the lyrics "Căra-a-re-ră-ră" written below the notes. The notes are mostly eighth and sixteenth notes, with a slur under the first four notes. The piece concludes with a double bar line.

## 254. Prelude

DI 9.

A handwritten musical score for the song "The Rose Tree". The score is written on three staves. The top staff is in treble clef with a common time signature (C). The middle staff is in bass clef with a common time signature (C). The bottom staff is in common time (C) and contains the lyrics "The Rose Tree" written in a stylized, cursive font. The melody is written on the top staff, and the bass line is on the middle staff. The lyrics are written below the bottom staff, with the words "The", "Rose", "Tree", "The", "Rose", "Tree", "The", "Rose", "Tree" aligned with the notes. The score is written in ink on a piece of paper with horizontal lines.

255. Allem[ande]

D1 9.

The musical score for 'The Rose Tree' is presented in three systems. The first system consists of a treble and bass staff in common time (C), with a key signature of one flat (B-flat). The melody is written in the treble staff, and the bass staff provides a simple harmonic accompaniment. The second system continues the melody and accompaniment. The third system concludes the piece with a final cadence. The score is written in a clear, legible hand, with notes and rests clearly defined.

256. Cour [ante]

DI 9, Ha/179.



## 257. Bourée

Dl 9, Ha/178, Mbs/49r.



## 258. Sarab[ande]

Dl 9, Mbs/49v.



## 259. Men[uet]2

Dl 9.



## 260. Presto

Dl 9.



## 261. Prelude

Dl 10 (spurious).



## 262. Alem[ande]

Dl 10.



## 263. Cour[ante]

Dl 10.



## 264. Bourée

Dl 10.



## 265. Sarab[ande]

Dl 10, Mcm/23v.



## 266. Presto

Dl 10.



## 267. Men[uet]

Dl 10.



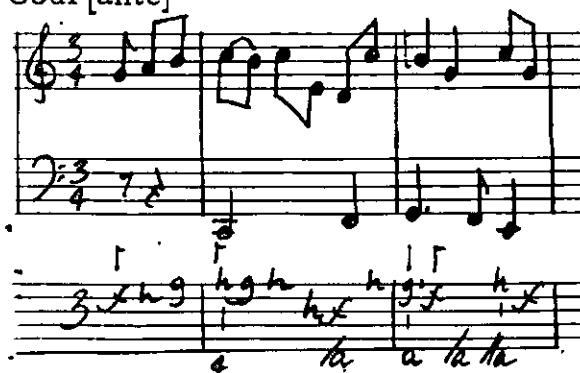
## 268. Ouverture

Dl 11.



## 269. Cour[ante]

Dl 11.



## 270. Bourrée

Dl 11.



## 271. Sarab[ande]

Dl 11.



## 272. Menuet

Dl 11.



## 273. Presto

Dl 11, GÖ / 7v.

## 274. Entrée

Dl 12.

## 275. Cour[ante]

Dl 12.

## 276. Paisaṇe

Dl 12.

## 277. Sarab[ande]

Dl 12.



## 278. Allegro

Dl 12.

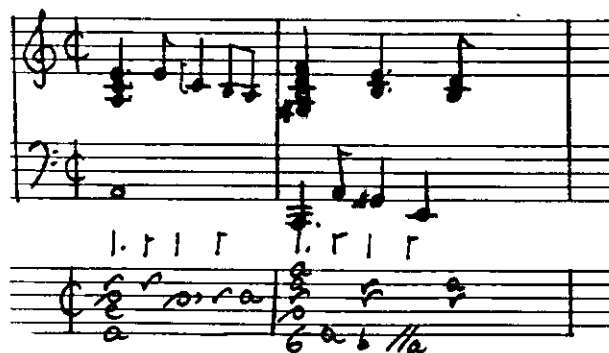


## 279. Men[uet]

Dl 12.



## 280. Allemande

Dl 13, W2003/55v, W2005/18,  
BDG.

## 281. Courrante

Dl 13, W2003/56v, W2005/20,  
Mbs/11v.

## 282. Rigaudon

Dl 13, W2003/56r, W2005/19.



## 283. Sarabande

Dl 13, W2003/57v.



## 284. Gigue

Dl 13, W2003/58v, W2005/24.







## 289. Sarab[ande]

Dl 14.

Handwritten musical score for Sarab[ande]. The score is written on three staves. The top staff is in treble clef with a 3/4 time signature. The middle staff is in bass clef with a 3/4 time signature. The bottom staff is in bass clef with a 3/4 time signature. The music features a series of eighth and sixteenth notes in the upper staves and a series of eighth notes in the lower staff, with some notes marked with 'f' (forte) and 'p' (piano). The bottom staff has a '4' written below it.

## 290. Giga

Dl 14.

Handwritten musical score for Giga. The score is written on three staves. The top staff is in treble clef with a 9/8 time signature. The middle staff is in bass clef with a 9/8 time signature. The bottom staff is in bass clef with a 9/8 time signature. The music features a series of eighth and sixteenth notes in the upper staves and a series of eighth notes in the lower staff, with some notes marked with 'f' (forte) and 'p' (piano). The bottom staff has a '4' written below it.

## 291. Menuet

Dl 14.

Handwritten musical score for Menuet. The score is written on three staves. The top staff is in treble clef with a 3/4 time signature. The middle staff is in bass clef with a 3/4 time signature. The bottom staff is in bass clef with a 3/4 time signature. The music features a series of eighth and sixteenth notes in the upper staves and a series of eighth notes in the lower staff, with some notes marked with 'f' (forte) and 'p' (piano). The bottom staff has a '3' written below it.

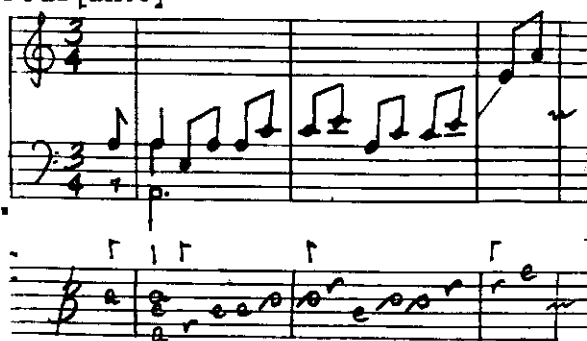
## 292. Allemande

Dl 16.

Handwritten musical score for Allemande. The score is written on three staves. The top staff is in treble clef with a common time signature (C). The middle staff is in bass clef with a common time signature (C). The bottom staff is in bass clef with a common time signature (C). The music features a series of eighth and sixteenth notes in the upper staves and a series of eighth notes in the lower staff, with some notes marked with 'f' (forte) and 'p' (piano). The bottom staff has a '4' written below it.

## 293. Cour[ante]

Dl 16.



## 294. Bour[ee]

Dl 16.



## 295. Sarab[ande]

Dl 16.



## 296. Presto

Dl 16.



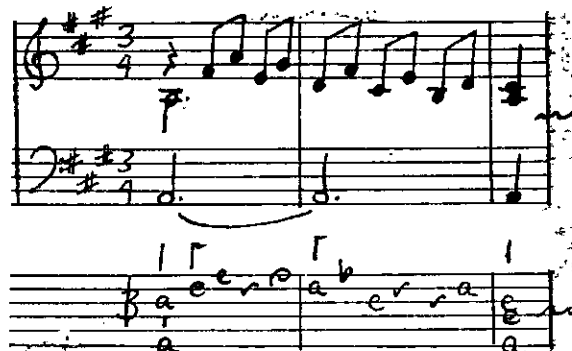
## 297. Menuet 1

Dl 16.



## 298. Menuet 2

Dl 16.



## 299. Prelude

Dl 17 (spurious).



## 300. Prelude

Dl 18.



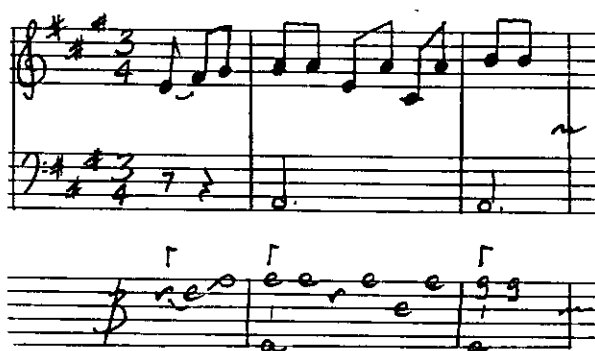
## 301. Allemande

Dl 18 (Rome), PthII/14v,  
Ha/127, W2003/15r, W2005/  
121.



## 302. Courrante

Dl 18, PthII/12v, Ha/127,  
W2003/15v, W2005/122.



## 303. Bourrée

Dl 18, PthII/13r, Ha/128.  
W2003/15r, WRu/41.



## 304. Sarab[ande]

Dl 18, PthII/15r, Ha/128  
W2003/16r, WRu/42.



## 305. Menuet

Dl 18, PthII/13r, W2003/15v,  
WRu/42.

## 306. Gigue

Dl 18, PthII/13v, Ha/129,  
W2003/16v, W2005/123,  
WRu/43.

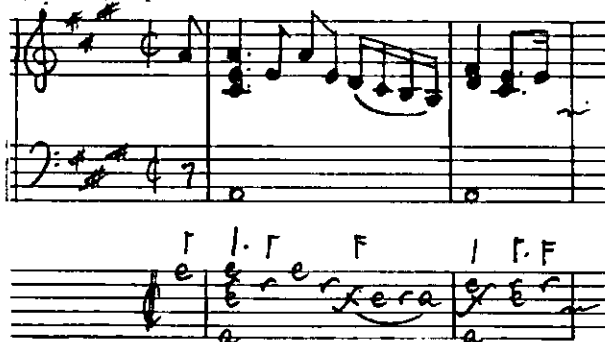
## 307. Gigue

Dl 18.



## 308. Introduzione

Dl 20.



309. Cour[ante]

DI 20.

Handwritten musical notation for 'The Bird Song'. The score is written on two staves. The top staff is in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The bottom staff is in bass clef with the same key signature and time signature. The melody in the top staff consists of eighth and quarter notes. The bass staff contains a few notes and rests. Below the bass staff, there is a line of handwritten lyrics: '3 h h g | h h i g | h i h a | a'. The lyrics are written in a cursive, handwritten style.

310. Bourree

D1 20.

Handwritten musical score for the song "Caccia Caccia". The score is written on two staves. The top staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). It contains two measures of music. The bottom staff is in bass clef with the same key signature and time signature. It contains two measures of music, with the lyrics "Caccia Caccia" written below the notes. The notes are written in a simple, handwritten style.

311. Sarab[ande]

D1 20.

[illegible]

312. Presto

D1 20.

[illegible]

313. Menuet

203

DI 20.



314. Ouverture

DI 21.



315. Courante

DI 21.



316. Bourée

DI 21.



## 317. Sarabande

Dl 21.

3/4 4/4

3/4 4/4

3/4 4/4

3/4 4/4

## 318. Presto

Dl 21.

3/4 4/4

3/4 4/4

3/4 4/4

3/4 4/4

## 319. Menuet

Dl 21.

3/4 4/4

3/4 4/4

3/4 4/4

3/4 4/4

## 320. Entrée

Dl 22.

3/4 4/4

3/4 4/4

3/4 4/4

3/4 4/4



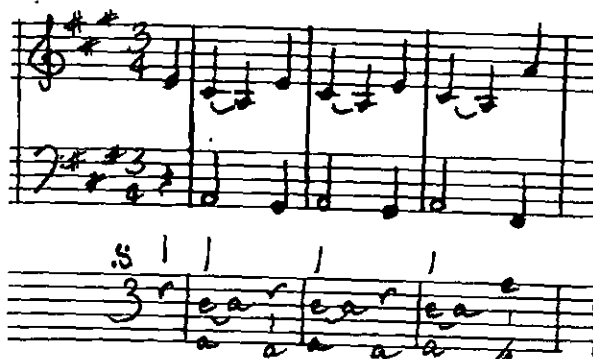
## 321. Currante

Dl 22.



## 322. Rondeau

Dl 22, Mbs/40v.



## 323. Sarabande

Dl 22.



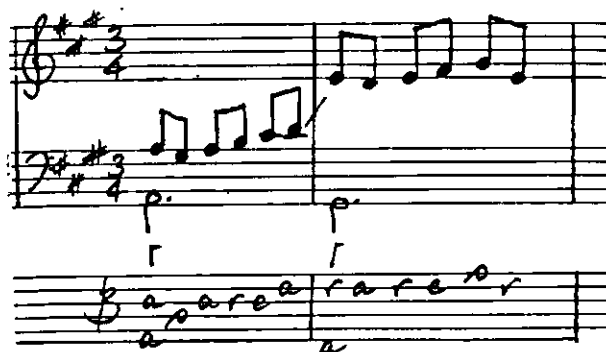
## 324. Allegro

Dl 22.



## 325. Men[uet]

Dl 22.



## 326. Prelude

Dl 23 (spurious).



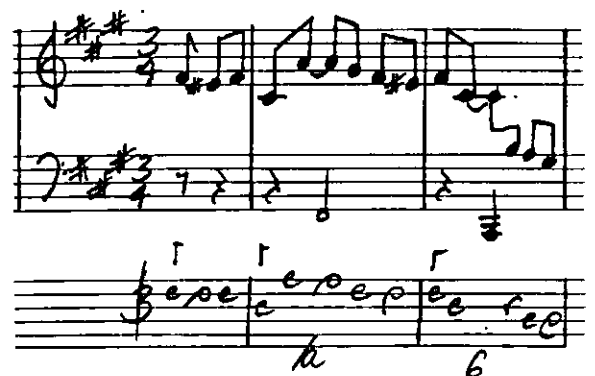
## 327. Allemande

Dl 23.



## 328. Courrante

Dl 23.



## 329. Bourée

Dl 23.



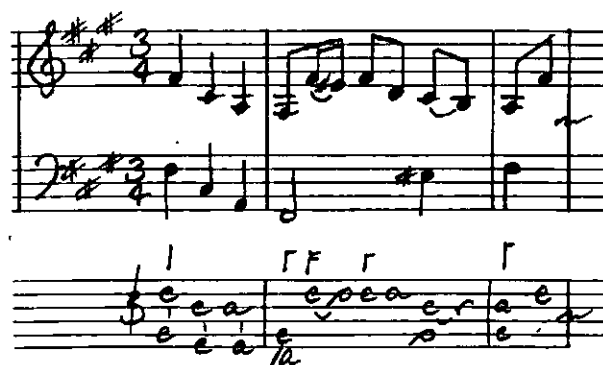
## 330. Sarabande

Dl 23.



## 331. Presto

Dl 23.



## 332. Menuet

Dl 23.



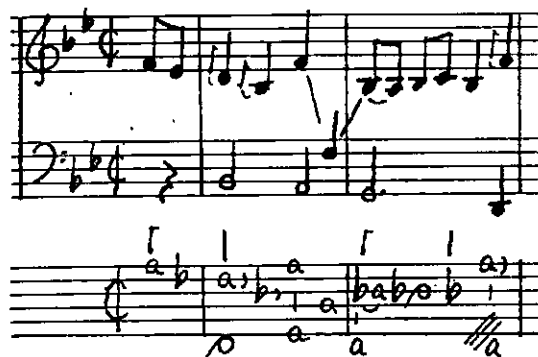
### 333. Prelude

D1 24 (spurious).



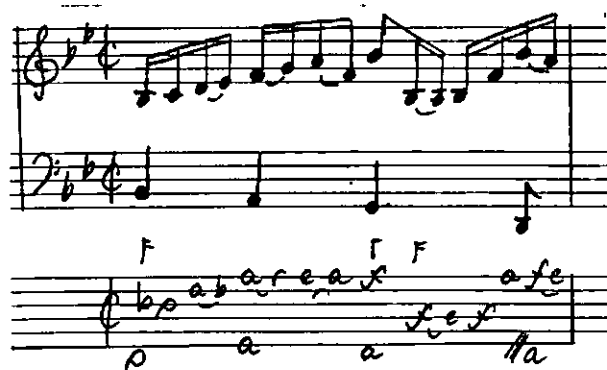
## 334. Bourée

DI 24 (revision of No. 30).



## 335. Gavotte

D1 24.



336. Men[uet]

D1 24.



## 337. Allem[ande]

Dl 25, W2004/22v.



## 338. Cour[ante]

Dl 25, W2004/24r.



## 339. Bouree

Dl 25, W2004/23r.



## 340. Sarab[ande]

Dl 25, W2004/27v.



## 341. Presto

Dl 25, W2004/25v, Telemann.



## 342. Menuet

Dl 25, W2004/28v.



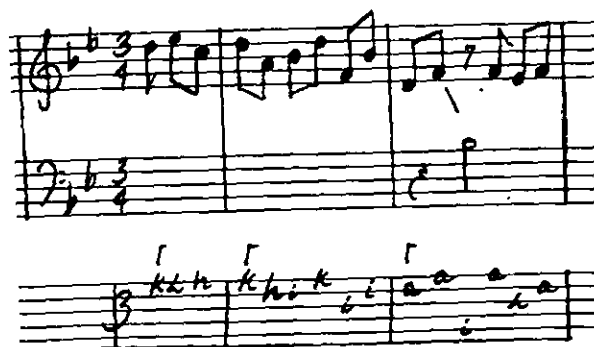
## 343. Introduzione

Dl 27.



## 344. Courante

Dl 27.



### 345. Bourée

**D1 27.**

Handwritten musical notation for the song "The 4th of July". The notation is written on three staves. The first staff uses a treble clef and a common time signature (C). The second staff uses a bass clef and a common time signature (C). The third staff uses a C-clef (soprano or alto clef) and a common time signature (C). The melody is written on the first staff, and the bass line is written on the second staff. The third staff appears to be a continuation of the melody or a different part of the song. The notation is handwritten and includes various musical symbols such as notes, rests, and clefs.

## 346. Sarabande

D1 27.

Handwritten musical score for the song "The Rose Tree". The score is written on three staves. The first staff is in treble clef, the second in bass clef, and the third is a guitar-style notation with a 3/4 time signature. The key signature has one flat (B-flat). The melody is written in the treble clef, and the bass line is in the bass clef. The guitar notation includes fret numbers (1, 2, 3, 4, 5, 6) and a 3/4 time signature. The lyrics "The Rose Tree" are written below the guitar notation.

347. Presto

D1 27.

[illegible]

## 348. Menuet

D1 27.

## 349. Prelude

Dl 29 (spurious).



## 350. Sarab[ande]

Dl 29.



## 351. Allem[ande]

Dl 30.



## 352. Cour[ante]

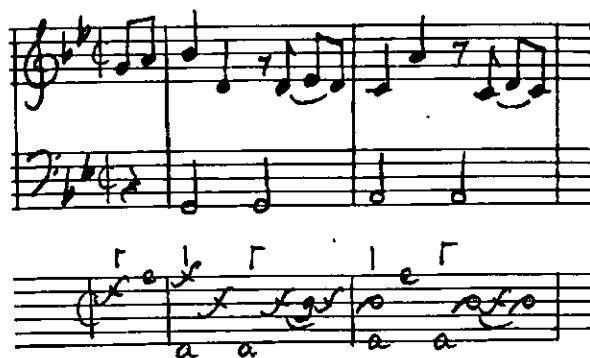
Dl 30.





## 353. Bourrée

Dl 30.



## 354. Polonoise

Dl 30.



## 355. Presto

Dl 30.



## 356. Menuet

Dl 30.



## 357. Ouverture

Dl 33.

Handwritten musical score for 357. Ouverture. The score is written on three staves. The top staff is in treble clef with a key signature of two flats (B-flat and E-flat) and a common time signature (C). The middle staff is in bass clef with a key signature of two flats and a common time signature. The bottom staff is in bass clef with a key signature of two flats and a common time signature. The music features a series of eighth and sixteenth notes in the upper staves and a more complex, rhythmic pattern in the lower staff, including triplets and sixteenth notes. There are some handwritten annotations above the bottom staff, including 'P' and 'F'.

## 358. Cour[ante]

Dl 33.

Handwritten musical score for 358. Cour[ante]. The score is written on three staves. The top staff is in treble clef with a key signature of two flats and a 3/4 time signature. The middle staff is in bass clef with a key signature of two flats and a 3/4 time signature. The bottom staff is in bass clef with a key signature of two flats and a 3/4 time signature. The music features a series of eighth and sixteenth notes in the upper staves and a more complex, rhythmic pattern in the lower staff, including triplets and sixteenth notes. There are some handwritten annotations above the bottom staff, including 'P' and 'F'.

## 359. Bourrée

Dl 33, Sst/11v.

Handwritten musical score for 359. Bourrée. The score is written on three staves. The top staff is in treble clef with a key signature of two flats and a common time signature (C). The middle staff is in bass clef with a key signature of two flats and a common time signature. The bottom staff is in bass clef with a key signature of two flats and a common time signature. The music features a series of eighth and sixteenth notes in the upper staves and a more complex, rhythmic pattern in the lower staff, including triplets and sixteenth notes. There are some handwritten annotations above the bottom staff, including 'P' and 'F'.

## 360. Siciliana

Dl 33.

Handwritten musical score for 360. Siciliana. The score is written on three staves. The top staff is in treble clef with a key signature of two flats and a 6/8 time signature. The middle staff is in bass clef with a key signature of two flats and a 6/8 time signature. The bottom staff is in bass clef with a key signature of two flats and a 6/8 time signature. The music features a series of eighth and sixteenth notes in the upper staves and a more complex, rhythmic pattern in the lower staff, including triplets and sixteenth notes. There are some handwritten annotations above the bottom staff, including 'P' and 'F'.

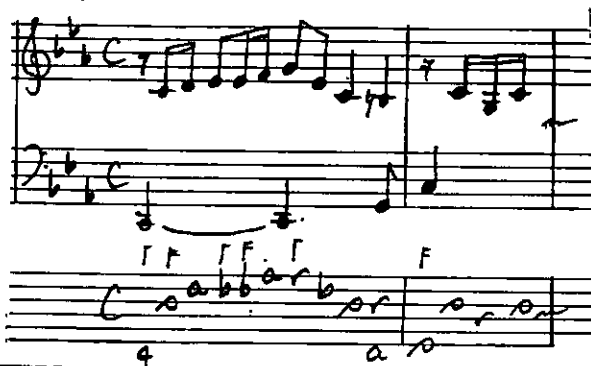
## 361. Men[uet]

Dl 33, Sst/11r.



## 362. Presto

Dl 33, Sst 12v.



## 363. Prelude

Dl 34 (spurious).



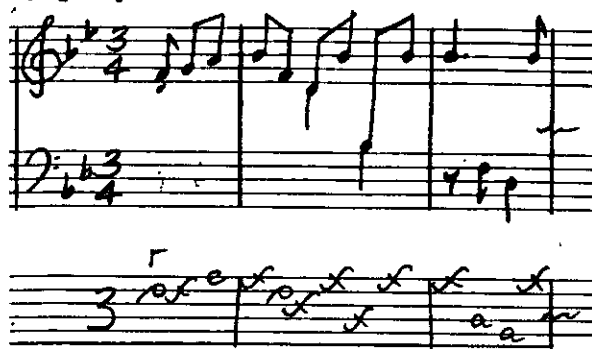
## 364. Cour[ante]

Dl 34.



## 365. Courante

Sst/16v.



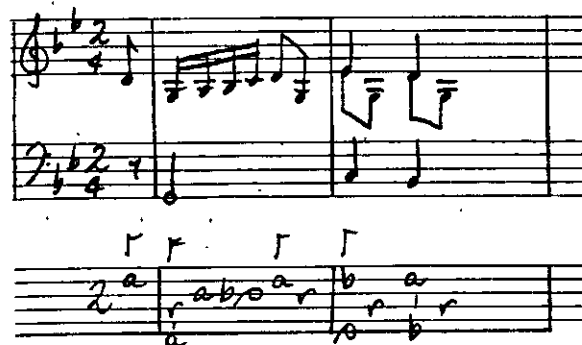
## 366. Menuet

Sst/17v.



## 367. Aria

Sst/18r.



## 368. Bouree

Sst/19v.



## 369. Pastorelle

Sst/22v.

C'ro are  
a r'pare  
u

## 370. Paysane

Sst/23v.

2  
4  
a

## 371. Menuet

Sst/24v.

3  
3  
a

## 372. Giga

Sst/25r.

6  
8  
a

## 373. Allemande

Sst/27r.

Handwritten musical score for Allemande, Sst/27r. The score is written on three staves. The top staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). The middle staff is in bass clef with a key signature of one sharp (F#) and a common time signature (C). The bottom staff is a lute tablature with a C-clef and a 4/4 time signature, featuring letters (a, b, c, d, e, f, g) and numbers (1, 2, 3, 4) indicating fret positions.

## 374. Fantasie

Sst/27v.

Handwritten musical score for Fantasie, Sst/27v. The score is written on three staves. The top staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). The middle staff is in bass clef with a key signature of one sharp (F#) and a common time signature (C). The bottom staff is a lute tablature with a C-clef and a 4/4 time signature, featuring letters (a, b, c, d, e, f, g) and numbers (1, 2, 3, 4) indicating fret positions.

## 375. Menuet

Sst/29v.

Handwritten musical score for Menuet, Sst/29v. The score is written on three staves. The top staff is in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The middle staff is in bass clef with a key signature of one sharp (F#) and a 3/4 time signature. The bottom staff is a lute tablature with a C-clef and a 3/4 time signature, featuring letters (a, b, c, d, e, f, g) and numbers (1, 2, 3, 4) indicating fret positions.

## 376. Ouverture

Sst/46v, PthII/18v.

Handwritten musical score for Ouverture, Sst/46v, PthII/18v. The score is written on three staves. The top staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). The middle staff is in bass clef with a key signature of one sharp (F#) and a common time signature (C). The bottom staff is a lute tablature with a C-clef and a common time signature (C), featuring letters (a, b, c, d, e, f, g) and numbers (1, 2, 3, 4) indicating fret positions.

## 377. Courante

Sst/47v, PthII/19v.



## 378. [La] Galante

Sst/48r, PthII/20v.



## 379. Menuet

Sst/48v.



## 380. Giga

Sst/49r.



### 381. Entrée

Sst/58r.

[illegible]

382. Paisan

S'st/58.v.

383. Giga

Sst/58v.

Handwritten musical score for the song "The Rose Tree". The score is written on two systems of staves. The first system consists of a treble clef staff and a bass clef staff, both in 6/8 time. The treble staff contains a melody of eighth and sixteenth notes, while the bass staff provides a simple harmonic accompaniment. The second system is a single staff with a 6/8 time signature, featuring a melody of eighth notes. Below the staff, there are handwritten lyrics: "a a a a a a". Above the staff, there are three vertical lines, possibly indicating a repeat or a specific musical instruction.

### 384. Menuet

Sst/59v.

The musical notation for 'The Rose Tree' is presented on two systems. The first system consists of a treble and bass staff in 3/4 time. The treble staff contains a melody of eighth and sixteenth notes, while the bass staff provides a simple harmonic accompaniment. The second system shows the vocal line with lyrics: 'The Rose Tree', 'The Rose Tree', 'The Rose Tree'. The lyrics are written in a stylized, handwritten font. The notes are decorated with various symbols, including vertical lines and crosses, which likely represent specific vocal ornaments or dialectal pronunciations. The time signature 3/4 is indicated at the beginning of the first system.



## 385. Prelude

Sst/94r.



## 386. Courante

Sst/94v.



## 387. Gavotte

Sst/95v.



## 388. Menuet

Sst/96r.



## 389. Phantasie

V18761/4r.



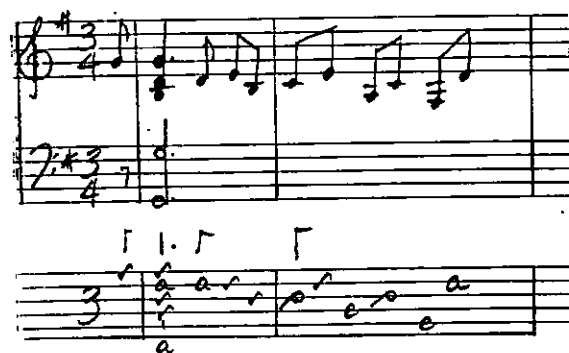
## 390. Allemande

V18761/6r.



## 391. Courrente

V18761/7v.



## 392. Sarabande

V18761/8v.



## 393. Guige

V18761/9r.



## 394. Gavotte

V18761/10r.



## 395. Menuette

V18761/10v.



## 396. L'Esprit Italienne

V18761/11r.



## 397. Allemande

V18761/13r.

Handwritten musical score for Allemande, V18761/13r. The score is written on three staves. The top two staves are in treble and bass clefs, respectively, with a key signature of two sharps (F# and C#). The bottom staff is a lute tablature with a C-clef and letters 'a', 'e', 'r', 'a' indicating fret positions. The music consists of two measures, each with a repeat sign at the end.

## 398. Courrente

V18761/14r.

Handwritten musical score for Courrente, V18761/14r. The score is written on three staves. The top two staves are in treble and bass clefs, respectively, with a key signature of two sharps (F# and C#). The bottom staff is a lute tablature with a C-clef and letters 'a', 'e', 'r', 'a' indicating fret positions. The music consists of two measures, each with a repeat sign at the end.

## 399. Gavotte

V18761/15r.

Handwritten musical score for Gavotte, V18761/15r. The score is written on three staves. The top two staves are in treble and bass clefs, respectively, with a key signature of two sharps (F# and C#). The bottom staff is a lute tablature with a C-clef and letters 'a', 'e', 'r', 'a' indicating fret positions. The music consists of two measures, each with a repeat sign at the end.

## 400. Menuette

V18761/15v.

Handwritten musical score for Menuette, V18761/15v. The score is written on three staves. The top two staves are in treble and bass clefs, respectively, with a key signature of two sharps (F# and C#). The bottom staff is a lute tablature with a C-clef and letters 'a', 'e', 'r', 'a' indicating fret positions. The music consists of two measures, each with a repeat sign at the end.

401. Rondeau

V18761/16r.

Handwritten musical score for "The Rose Tree". The score is written on three systems of staves. The first system consists of a treble clef staff and a bass clef staff, both in 3/4 time and key of D major (indicated by two sharps). The melody is written in the treble staff, and the bass staff contains a simple accompaniment. The second system continues the melody and accompaniment. The third system shows the end of the piece with a double bar line and repeat signs. The handwriting is in ink on aged paper.

402. Guige

V18761/16v.

Handwritten musical score for 'The Rose Tree'. The score is written on two staves. The top staff is in treble clef with a key signature of one sharp (F#) and a 3/8 time signature. The bottom staff is in bass clef with a key signature of one sharp (F#) and a 3/8 time signature. The melody is written in the treble staff, and the bass staff provides a simple accompaniment. The music is divided into four measures. The first measure shows a treble clef, a key signature of one sharp (F#), and a 3/8 time signature. The second measure shows a bass clef, a key signature of one sharp (F#), and a 3/8 time signature. The third measure shows a treble clef, a key signature of one sharp (F#), and a 3/8 time signature. The fourth measure shows a bass clef, a key signature of one sharp (F#), and a 3/8 time signature. The melody consists of eighth and sixteenth notes, and the bass line consists of eighth and sixteenth notes. The lyrics 'The Rose Tree' are written below the bass staff.

403. Menuette

V18761/17v.

Handwritten musical notation for 'The Rose Tree' in G major, 3/4 time. The notation is on three staves. The first staff is the treble clef melody, the second is the bass clef accompaniment, and the third is a vocal line with lyrics. The lyrics are 'The Rose Tree' and 'The Rose Tree'.

#### 404. Menuette

V18761/18r.

A handwritten musical score for the song "The Rose Tree". The score is written on three staves. The top staff is in treble clef, the middle in bass clef, and the bottom in alto clef. The key signature is one sharp (F#) and the time signature is 3/4. The melody is written in the treble and bass staves, with the alto staff providing a harmonic accompaniment. The lyrics "The Rose Tree" are written below the alto staff, with the words "The", "Rose", "Tree", "The", "Rose", "Tree" aligned with the notes. The score ends with a double bar line and a repeat sign.

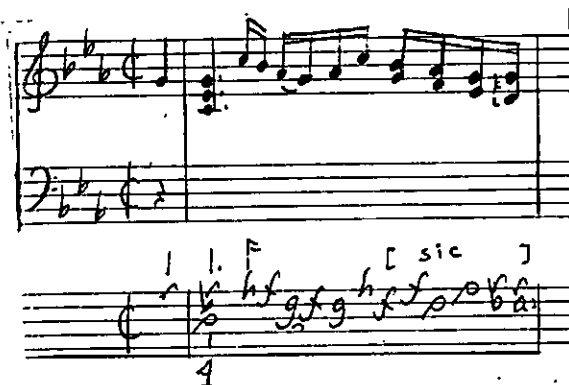
## 405. Phantasie

V18761/18v.



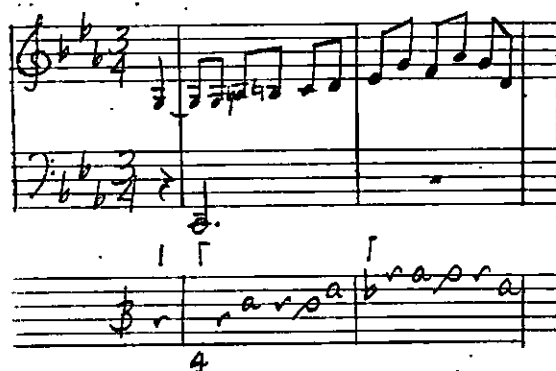
## 406. Allemande

V18761/21v.



## 407. Courrente

V18761/22v.



## 408. Sarabande

V18761/24v.



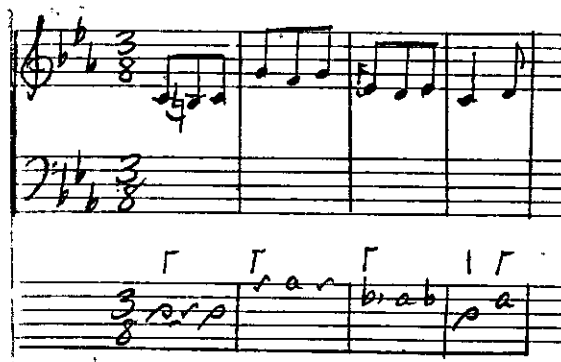
## 409. Bourre

V18761/25v.



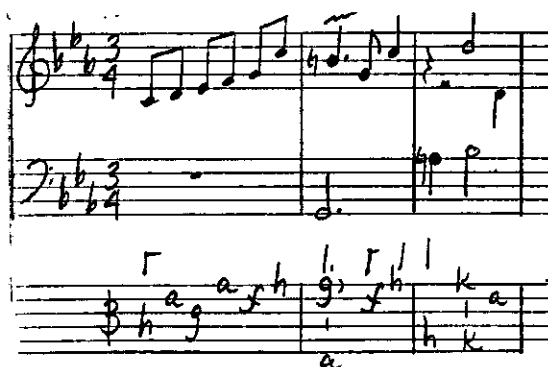
## 410. Guige

V18761/26v.



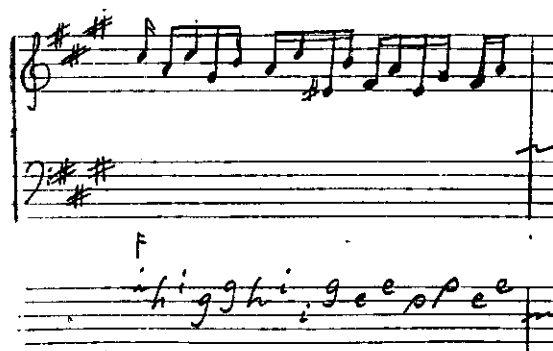
## 411. Menuette

V18761/27v.



## 412. Phantasie

V18761/28v.







## 417. Menuet

V18829/4v, GÖ/57r.

Handwritten musical notation for the song "The Rose Tree". The notation is written on three staves. The first staff is in treble clef with a 3/4 time signature. The second staff is in bass clef with a 3/4 time signature. The third staff contains the lyrics "The Rose Tree" written in a stylized, cursive script. The melody is written on the first staff, and the bass line is written on the second staff. The lyrics are written below the bass line.

## 418. Courante

V18829/5v, GÖ/56r, SEI/24v.

## 419. Polonoise

V18829/6v.

A handwritten musical score for the song "The Rose Tree". The score is written on two systems of staves. The first system consists of a treble clef staff and a bass clef staff, both in 3/4 time and key of B-flat major. The treble staff contains a melody of eighth and quarter notes. The bass staff contains a simple harmonic accompaniment with chords and single notes. The second system continues the melody and accompaniment. The handwriting is in ink on aged paper.

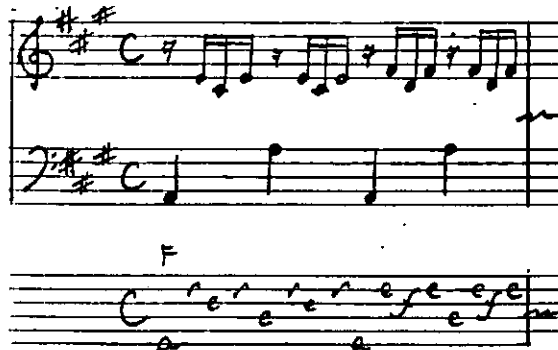
## 420. Gigue

V18829/6v, GÖ/57v, Po/5.

[illegible]

## 421. Prelude

V18829/21v.



## 422. Concerto

V18829/32v.



## 423. Prelude

V1078/45v.



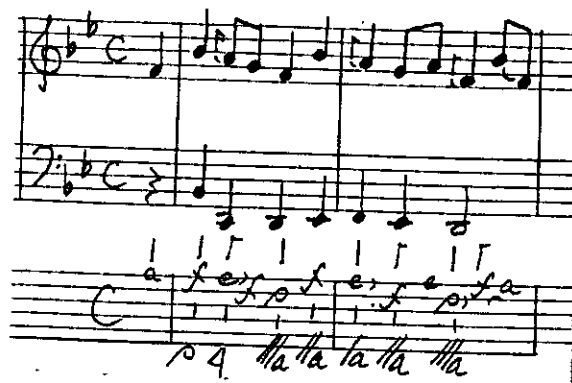
## 424. Allemande

GÖ/55v, SEI/24v.



## 425. Bourree

GÖ/56v.



## 426. Gigue

SEI/26v.



## 427. Allegro

Mcm/1v.



## 428. Polonose

Mcm/2r.



## 429. Corente

Mcm/2v.

Handwritten musical score for 429. Corente. The score is in 3/4 time, key of B-flat major. It consists of three staves. The first staff is the treble clef, the second is the bass clef, and the third is a single line for a keyboard instrument. The melody is written in the treble clef, and the bass line is in the bass clef. The keyboard part is written in a single line with a 4/4 time signature. The melody is: G4 (quarter), A4 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F4 (quarter), E4 (quarter), D4 (quarter), C4 (half). The bass line is: B2 (half), A2 (half). The keyboard part is: G4 (quarter), A4 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F4 (quarter), E4 (quarter), D4 (quarter), C4 (half). The keyboard part is written in a single line with a 4/4 time signature.

## 430. Allegro

Mcm/3r.

Handwritten musical score for 430. Allegro. The score is in 3/4 time, key of B-flat major. It consists of three staves. The first staff is the treble clef, the second is the bass clef, and the third is a single line for a keyboard instrument. The melody is written in the treble clef, and the bass line is in the bass clef. The keyboard part is written in a single line with a 4/4 time signature. The melody is: G4 (quarter), A4 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F4 (quarter), E4 (quarter), D4 (quarter), C4 (half). The bass line is: B2 (half), A2 (half). The keyboard part is: G4 (quarter), A4 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F4 (quarter), E4 (quarter), D4 (quarter), C4 (half). The keyboard part is written in a single line with a 4/4 time signature.

## 431. Menuet

Mcm/3v.

Handwritten musical score for 431. Menuet. The score is in 3/4 time, key of B-flat major. It consists of three staves. The first staff is the treble clef, the second is the bass clef, and the third is a single line for a keyboard instrument. The melody is written in the treble clef, and the bass line is in the bass clef. The keyboard part is written in a single line with a 4/4 time signature. The melody is: G4 (quarter), A4 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F4 (quarter), E4 (quarter), D4 (quarter), C4 (half). The bass line is: B2 (half), A2 (half). The keyboard part is: G4 (quarter), A4 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F4 (quarter), E4 (quarter), D4 (quarter), C4 (half). The keyboard part is written in a single line with a 4/4 time signature.

## 432. Trio

Mcm/3v.

Handwritten musical score for 432. Trio. The score is in 3/4 time, key of B-flat major. It consists of three staves. The first staff is the treble clef, the second is the bass clef, and the third is a single line for a keyboard instrument. The melody is written in the treble clef, and the bass line is in the bass clef. The keyboard part is written in a single line with a 4/4 time signature. The melody is: G4 (quarter), A4 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F4 (quarter), E4 (quarter), D4 (quarter), C4 (half). The bass line is: B2 (half), A2 (half). The keyboard part is: G4 (quarter), A4 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F4 (quarter), E4 (quarter), D4 (quarter), C4 (half). The keyboard part is written in a single line with a 4/4 time signature.

## 433. Pausane

Mcm/3v.

A handwritten musical score for the song "The Rose Tree". The score is written on three staves. The top staff is in G-clef (treble clef) with a key signature of one sharp (F#) and a 7/8 time signature. The middle staff is in F-clef (bass clef) with a key signature of one sharp (F#). The bottom staff is in C-clef (alto clef) with a key signature of one sharp (F#). The melody is written in the top staff, and the bass line is in the middle staff. The lyrics "The Rose Tree" are written below the bottom staff, with the words "The", "Rose", "Tree", "The", "Rose", "Tree", "The", "Rose", "Tree" aligned with the notes. The handwriting is in ink on aged paper.

## 434. Menuet

Mcm/4r.

A handwritten musical score for the song "The Rose Tree". The score is written on two staves. The top staff is in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The bottom staff is in bass clef with a key signature of one sharp (F#) and a 3/4 time signature. The melody is written in the treble staff, and the bass line is written in the bass staff. The lyrics "The Rose Tree" are written below the bass staff. The score is handwritten in ink on aged paper.

435. Bure

Mcm/4v.

[illegible]

## 436. Allegro

Mcm/4v.

[illegible]

437. Polonose

Mcm/5r.

438. Polonose

Mcm/5r.

Handwritten musical score for the song "The Rose Tree". The score is written on two systems. The first system consists of a treble clef staff and a bass clef staff, both in 3/4 time. The treble staff contains a melody of eighth and sixteenth notes, while the bass staff provides a simple harmonic accompaniment. The second system continues the melody in the treble staff and includes a bass line with notes and rests. The handwriting is in ink on aged, slightly stained paper.

## 439. Andante

Mcm/5v.

Handwritten musical notation for the song "The Rose Tree". The music is written on two staves. The top staff is in treble clef with a key signature of one flat (B-flat) and a 4/4 time signature. The bottom staff is in bass clef with the same key signature and time signature. The melody is written on the top staff, and the bass line is on the bottom staff. The lyrics "The Rose Tree" are written below the melody. The notes are handwritten and include some decorative flourishes.

440. Courente

Mcm/5v.

Handwritten musical score for the song "The Rose Tree". The score is written on three systems of staves. The first system consists of a treble and bass staff, both in 3/4 time and key of B-flat major. The treble staff contains the melody, and the bass staff contains a simple harmonic accompaniment. The second system continues the melody and accompaniment. The third system shows the melody continuing, with a final measure that is partially cut off. The handwriting is in ink on aged paper.

## 441. Gigue

Mcm/6r.

## 442. Pausane

Mcm/6v.

## 443. Polonose

Mcm/6v.

## 444. Courente

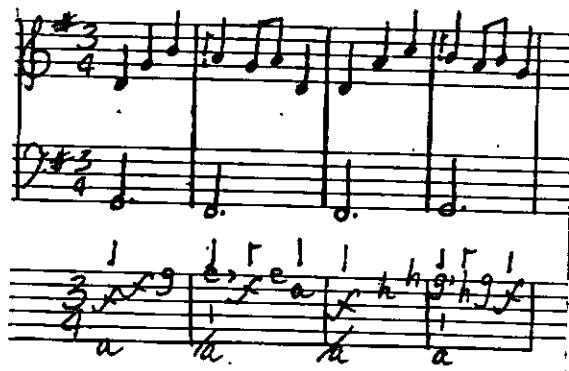
Mcm/7v.





## 449. Menuet

Mcm/9r.



## 450. Presto

Mcm/9v.



## 451. Prelud

Mcm/10r.



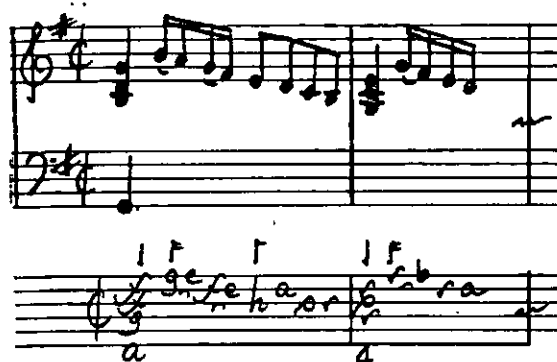
## 452. Galanterie pisse

Mcm/12r.



## 453. Duetto primo

Mcm/13v.



## 453. Duetto secondo

Mcm/14r.



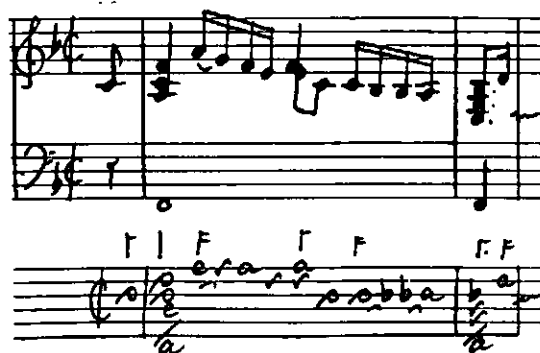
## 454. Presto

Mcm/14v.



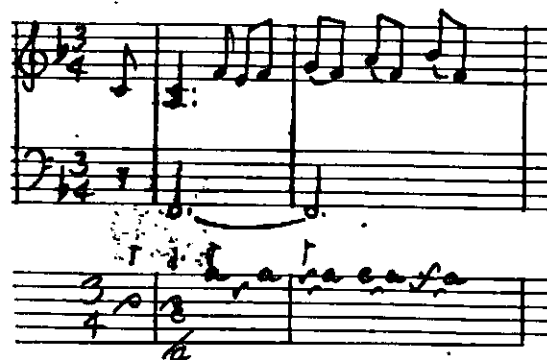
## 455. Andantino

Mcm/15v.



## 456. Courente

Mcm/15v.



## 457. Bouree

Mcm/16r.



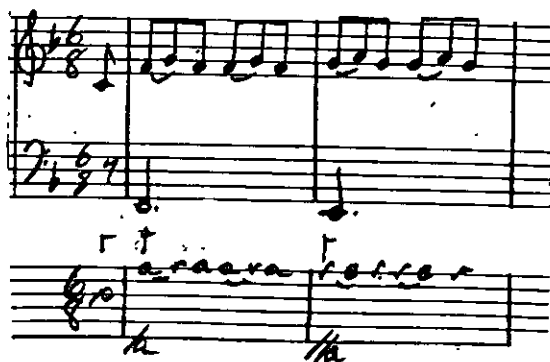
## 458. Polonose

Mcm/16r.



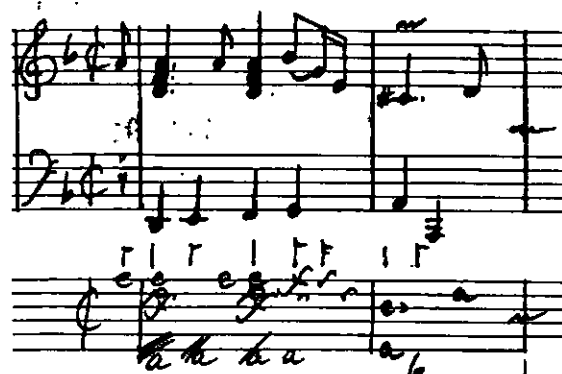
## 459. Gigue

Mcm/16v.



## 460. Vivace

Mcm/17v.



## 461. Courente

Mcm/18v.



## 462. Prelludium

Mcm/19v.



## 463. Courente

Mcm/19v.



## 464. Bouree

Mcm/20v.



## 465. Andante

Mcm/21r.



## 466. Presto

Mcm/21v.



## 467. Menuet

Mcm/22v.

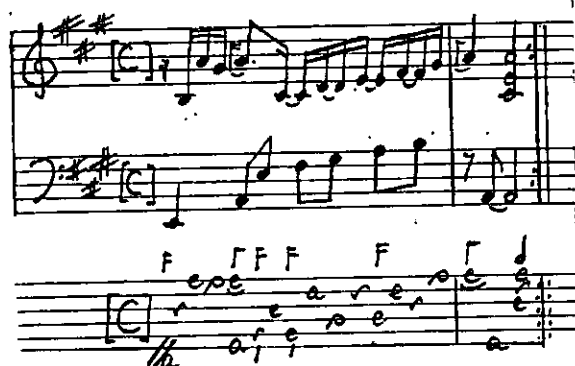


## 468. Alternatim

Mcm/23r.

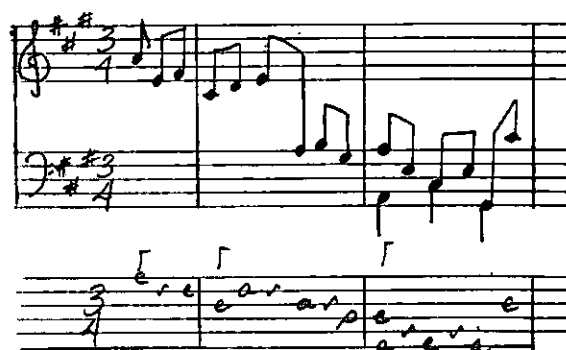


## 469. [Allemande]

Ha/1 (first page missing;  
final cadence given here).

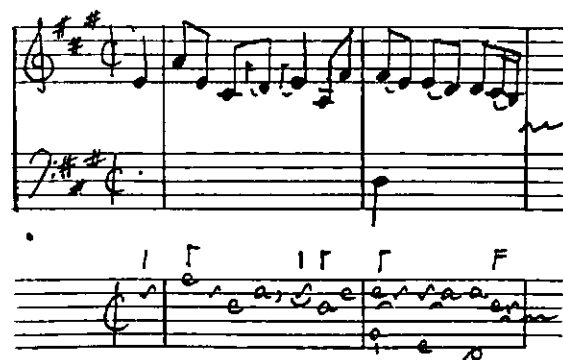
## 470. Courante

Ha/3.



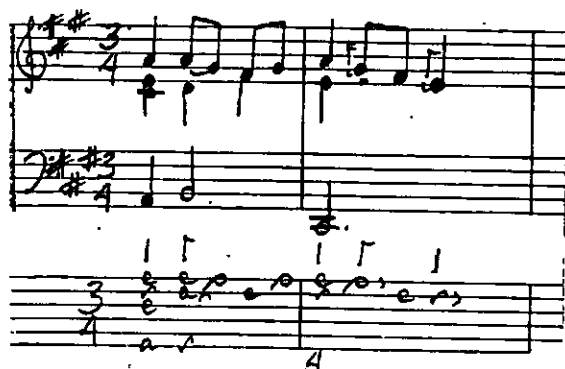
## 471. Bourée

Ha/5.



## 472. Menuet

Ha/6.



## 473. Allemande

Ha/67, WRu/115.



## 474. Fuga

Ha/75, PthI/8v (Rome).



## 475. Allemande

Ha/85.



## 476. Courante

Ha/86.



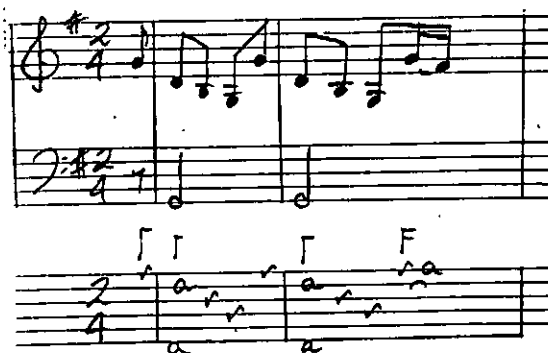
## 477. Amoroso

Ha/87.



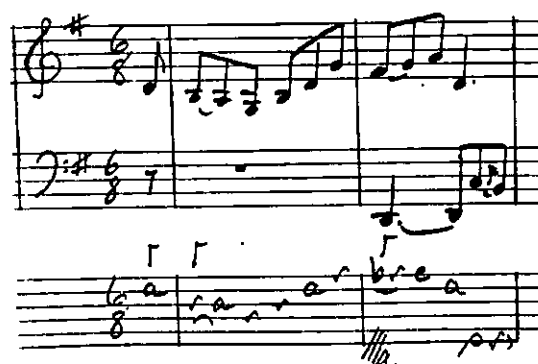
## 478. Paisane

Ha/88.



## 479. Gigue

Ha/89.





## 480. Allemande

Ha/90.

## 481. Courante

Ha/91.

## 482. Presto

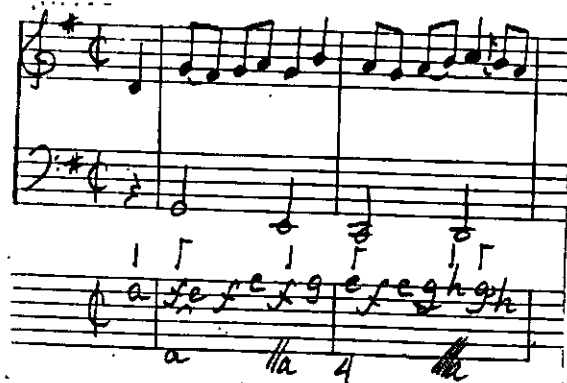
Ha/92.

## 483. Rondeau

Ha/93.

## 484. Bourée

Ha/95.



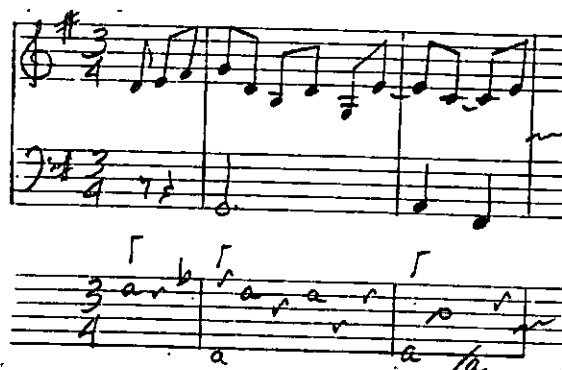
## 485. Gigue

Ha/96.



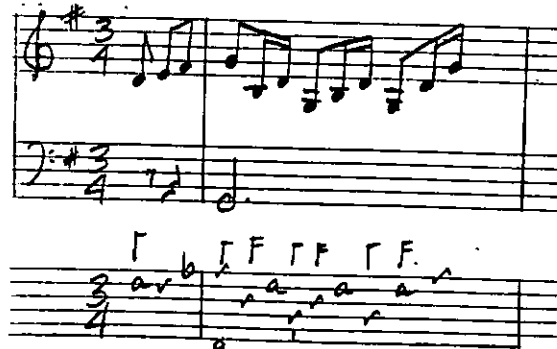
## 486. Courante

Ha/103.



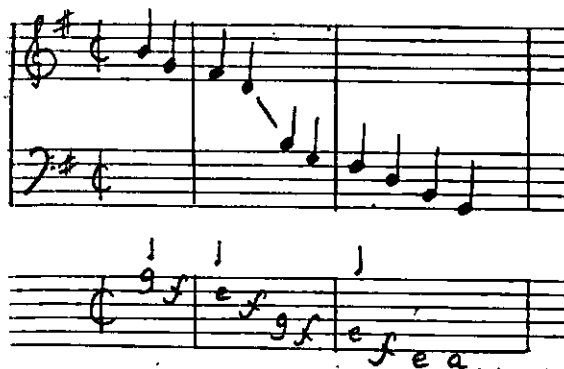
## 487. Courante

Ha/109.



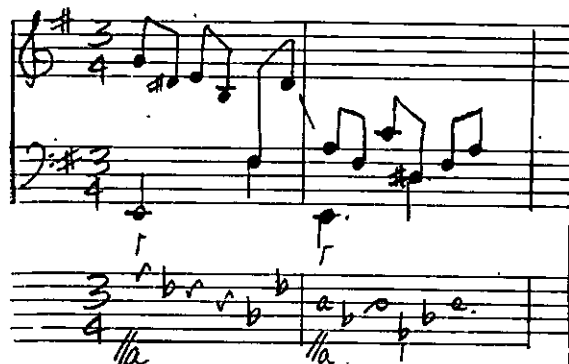
## 488. Gavotte

Ha/110.



## 489. Sarabande

Ha/126.



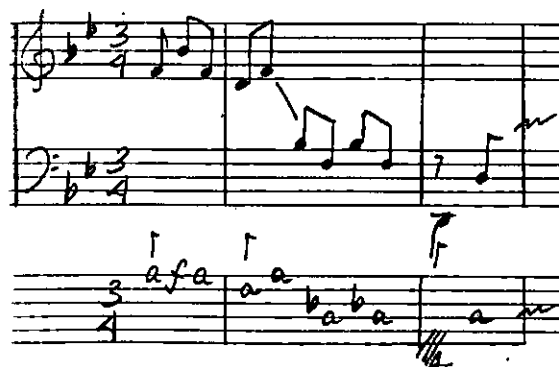
## 490. Allemande

Ha/142.



## 491. Courante

Ha/143.



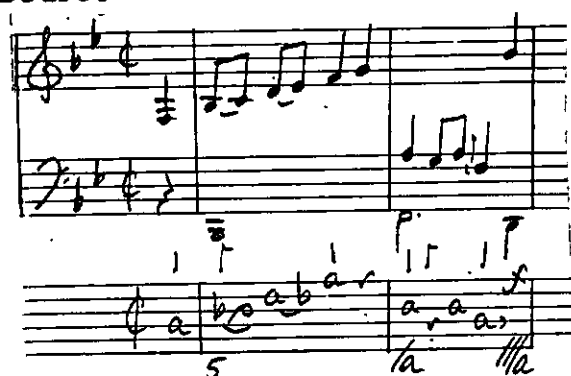
## 492. Sarabande

Ha/144.



## 493. Bourée

Ha/144, Mbs/21r.



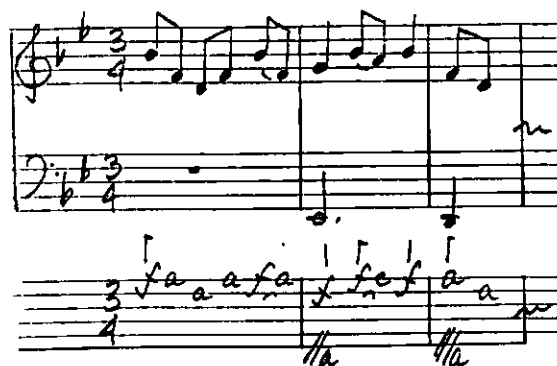
## 494. Gigue

Ha/145.



## 495. Menuet

Ha/146, Mbs/20v.



## 496. Bourée

Ha/146.

Handwritten musical score for "The Rose Tree". The score is written on three systems of staves. The first system consists of a treble clef staff and a bass clef staff, both in 2/4 time with a key signature of one flat (B-flat). The melody is written in the treble staff, and the bass staff contains a simple accompaniment. The second system continues the melody and accompaniment. The third system shows the final measures of the piece, with the melody ending on a whole note and the accompaniment on a half note. The handwriting is in ink on aged paper.

## 497. Allegro

Ha/147, Po/10.

[illegible]

498. Aria

Ha/148.

Handwritten musical notation for a 3/4 piece in B-flat major. The notation includes a treble and bass staff with a melody and accompaniment, and a figured bass line with figures like 3, 4, a, b, a, a, a, p, b, b, b, p.

499. Rondeau

Ha/149, Rou/27.

Handwritten musical notation for the song 'The Rose Tree'. It features a treble and bass staff with a key signature of one flat (B-flat) and a common time signature (C). The melody is written in the treble staff, and the bass staff contains a simple accompaniment. The lyrics 'The Rose Tree' are written below the melody. The notation is handwritten and includes various musical symbols such as notes, rests, and a key signature.

500. Fuga

Ha/159.

Handwritten musical notation for the song "The Rose Tree". The notation is written on two staves. The top staff is in treble clef, and the bottom staff is in bass clef. The key signature is one flat (B-flat), and the time signature is common time (C). The melody is written in the treble staff, and the bass line is written in the bass staff. The notation includes various musical symbols such as notes, rests, and a repeat sign. The lyrics "The Rose Tree" are written below the melody.

501. Courante

Ha/175, GÖ/6v.

Handwritten musical notation for the song "The Rose Tree". The notation is written on three staves. The first staff is in treble clef with a 3/4 time signature and a key signature of one flat (B-flat). The second staff is in bass clef with a 3/4 time signature and a key signature of one flat. The third staff is in treble clef with a 3/4 time signature and a key signature of one flat. The melody is written on the first staff, and the accompaniment is written on the second and third staves. The lyrics "The Rose Tree" are written below the first staff.

502. Allemande

Ha/177.

[illegible]

503. Courante

Ha/177.

Handwritten musical score for "The Rose Tree" in 3/4 time. The score consists of two systems. The first system has a treble staff with a melody starting on G4, moving up to A4, B4, C5, B4, A4, G4, and a bass staff with a simple accompaniment. The second system continues the melody in the treble staff and includes vocal lyrics "a la la la" written below the notes.

## 504. Gigue

Ha/179.

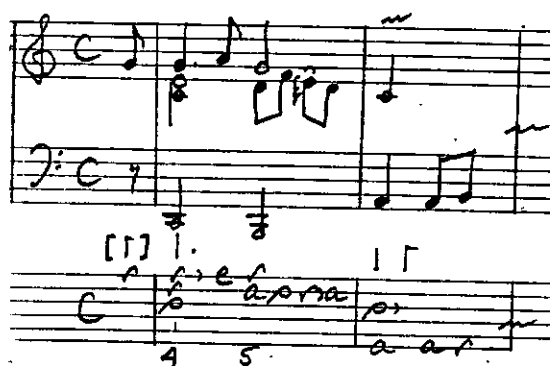


## 505. Rondeau

Ha/181.

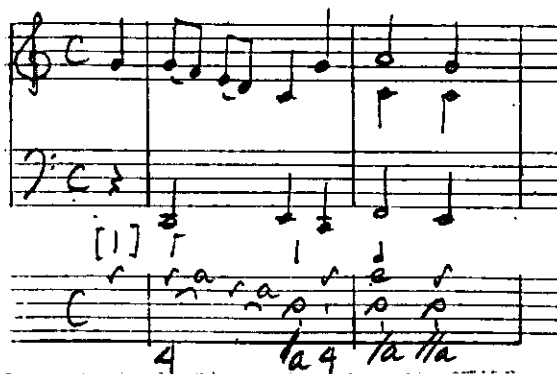


## 506. Allemande

W2003/5v (variant of No. 256),  
W2005/8.

## 507. Bouree

W2003/6r, W2005/9.



## 508. Courante

W2003/6v (variant of No. 257),  
W2005/10.

## 509. Sarabande

W2003/7v, W2005/12.



## 510. Menuet

W2003/8r, W2005/12.



## 511. Allegro

W2003/8v, W2005/14.







## 516. Menuet

W2003/44r.

Handwritten musical score for Menuet (516). The score is in 3/4 time, key of B-flat major. It consists of two staves. The upper staff contains a melody with eighth and sixteenth notes. The lower staff contains a bass line with a few notes and rests. Below the staves, there are handwritten notes: '3 a a e r r a a' and '4 e e a a a'.

## 517. Courente

W2003/44v.

Handwritten musical score for Courente (517). The score is in 3/4 time, key of D major. It consists of two staves. The upper staff contains a melody with eighth and sixteenth notes. The lower staff contains a bass line with a few notes and rests. Below the staves, there are handwritten notes: '3 h k h' and '4 k h a e e'.

## 518. Presto

W2003/45v.

Handwritten musical score for Presto (518). The score is in 3/4 time, key of D major. It consists of two staves. The upper staff contains a melody with eighth and sixteenth notes. The lower staff contains a bass line with a few notes and rests. Below the staves, there are handwritten notes: 'C a a e e k a' and '4 4 5'.

## 519. Menuet

Mbs/3v, PthII/12r.

Handwritten musical score for Menuet (519). The score is in 3/4 time, key of B-flat major. It consists of two staves. The upper staff contains a melody with eighth and sixteenth notes. The lower staff contains a bass line with a few notes and rests. Below the staves, there are handwritten notes: '3 a a e r r a a' and '4 e e a a a'.

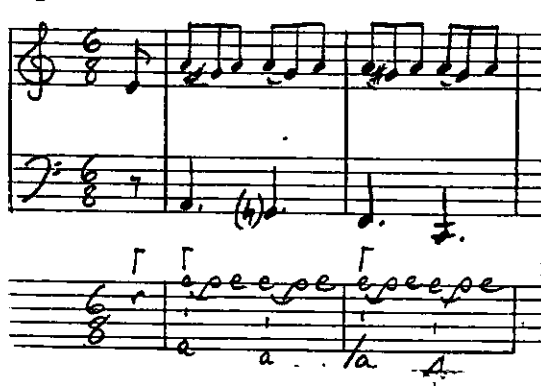
## 520. Menuet

Mbs/10v.



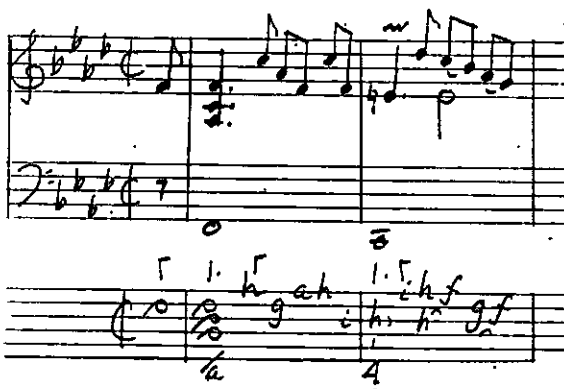
## 521. Gigue

Mbs/13r.



## 522. Allemande

Mbs/26v.



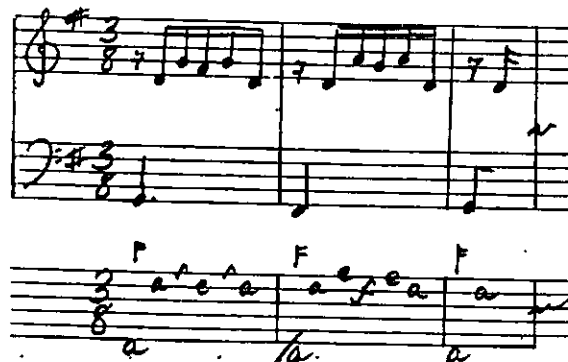
## 523. Bourée

Mbs/28r.



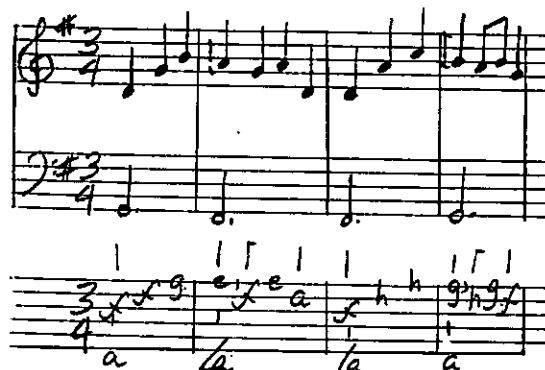
## 524. Presto

Mbs/28v.



## 525. Menuet

Mbs/29r.



## 526. Sarabande

Mbs/29v.



## 527. Prelude

Mbs/30r.





532. Giga

Po/2.

A handwritten musical score for the song "The Rose Tree". The score is written on three staves. The first staff is in treble clef with a 6/8 time signature. The second staff is in bass clef with a 6/8 time signature. The third staff is a vocal line with lyrics written below it. The lyrics are "The Rose Tree" and "The Rose Tree". The music is written in a simple, handwritten style.

533. Bure

Po/4, Pnm/266, Rou/52v.

## 534. Minuet

Po/8, WRu/57.

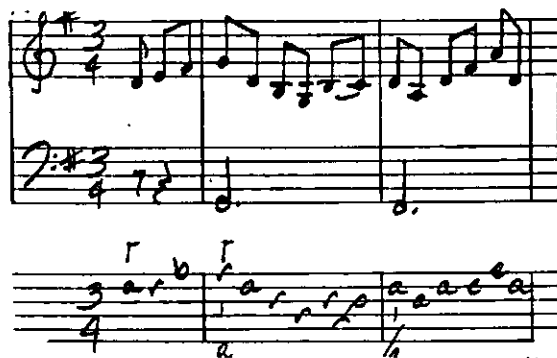
Handwritten musical score for 'The Rose Tree'. The score is written on three staves. The first staff is in treble clef, the second in bass clef, and the third is a single-line staff. The key signature is one flat (B-flat) and the time signature is 3/4. The melody is written in the treble staff, and the bass staff contains a single note (B-flat) with a long horizontal line underneath it, indicating a sustained bass line. The single-line staff contains the lyrics 'The Rose Tree' written in a stylized, cursive script. The notes are written in a simple, handwritten style.

535. Corente

Po/8.

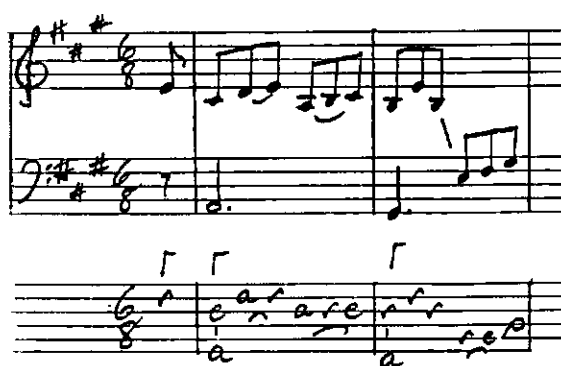
## 536. Corente

Po/12.



## 537. Giga

Po/16.



## 538. Preludio

Po/32.



## 539. Fantasia

PthI/lv (Rome).



## 540. Fantasia

PthI/2v (Rome).



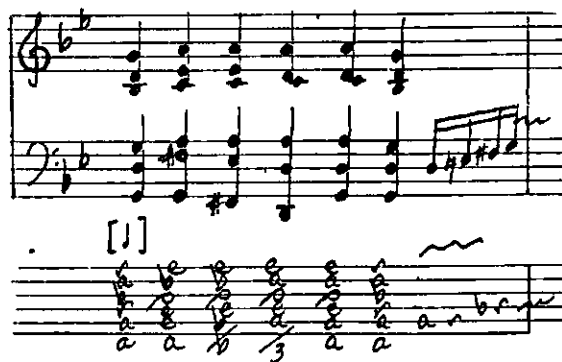
## 541. Adagio

PthI/3v (Rome).



## 542. Capriccio

PthI/4v (Rome).



## 543. Fantasia

PthI/5v (Rome).





## 544. Fantasia

PthI/6v (Rome).



## 545. Preludio

PthI/9v (Rome).



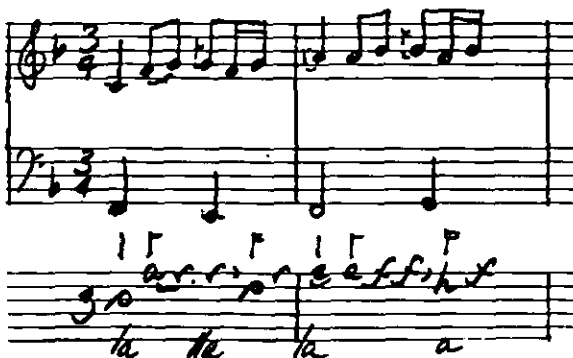
## 546. Bourée

PthII/6v.



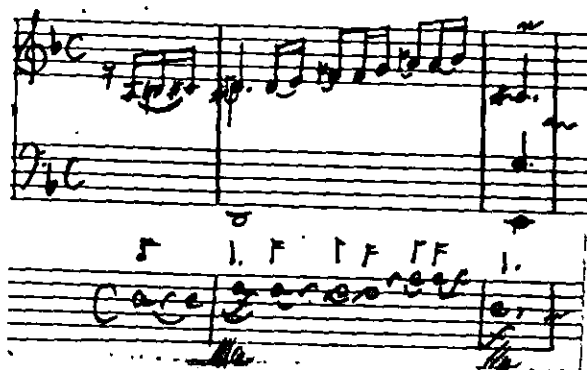
## 547. Minuet

PthII/7r.



## 548. Ouverture

PthII/8v.



## 549. Bourée

PthII/9r.



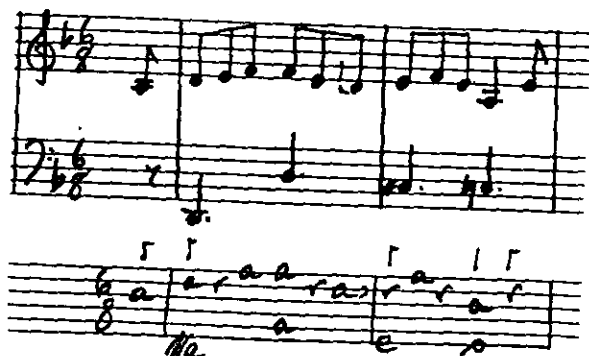
## 550. Minuet

PthII/10r.



## 551. Giga

PthII/10r.



## 552. Minuet

PthII/10v.



## 553. [Gigue]

PthII/10v.



## 554. Trio

PthII/11v.



## 555. [Bourrée]

PthII/12r, Pnm/213.



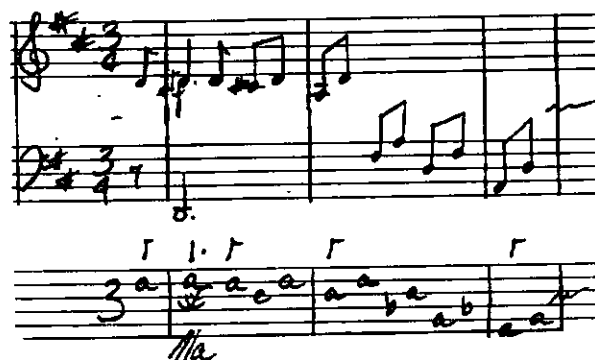
## 556. Gavotta

PthII/14r.



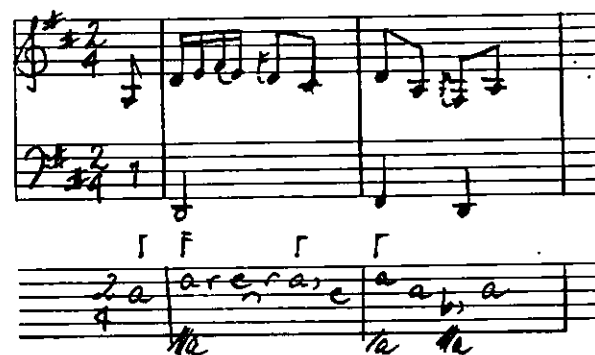
## 557. Courente

PthII/16r.



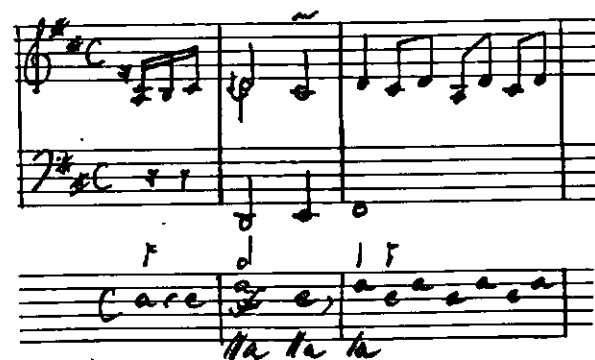
## 558. Bourée

PthII/16v.



## 559. Bouree

PthII/17r.



## 560. [Gavotte?]

PthII/20r.



## 561. Minuet

PthII/21r.



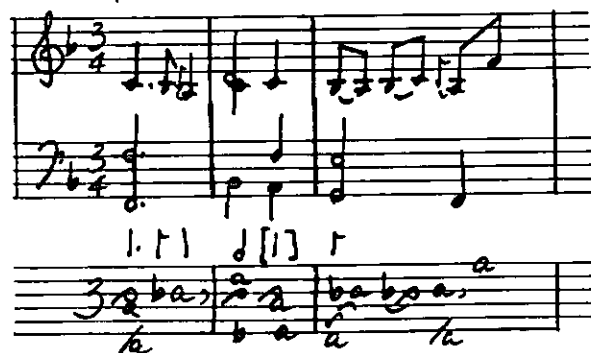
## 562. Sarabande

PthII/21v.



## 563. [Menuet]

PthII/21v.



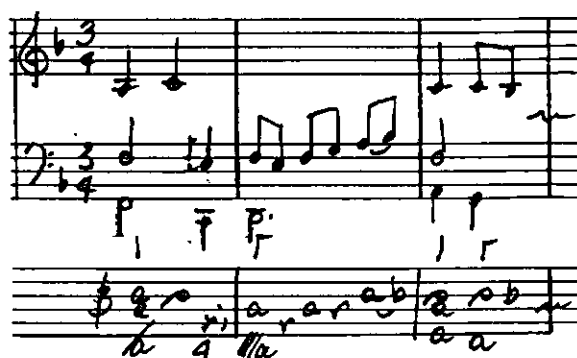
## 564. Giga

PthII/22r.



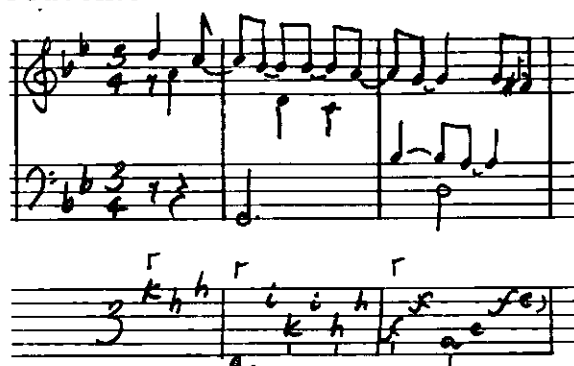
## 565. Minuet

PthII/22r.



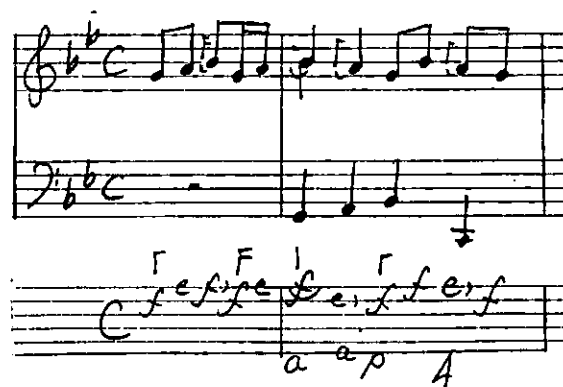
## 566. Courente

PthII/26r.



## 567. Gavotte

PthII/26v.



## 568. Minuet

PthII/26v.



## 569. Prelude

PthII/29r.



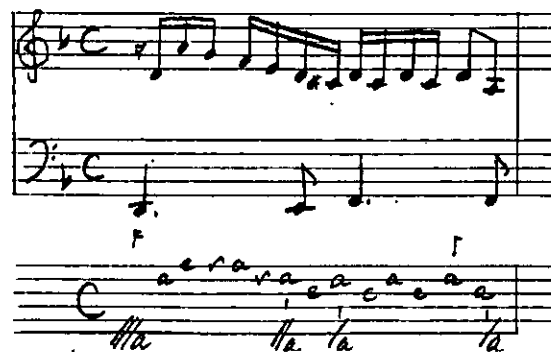
## 570. Bouré

Pnm/260.



## 571. Praelude

W2004/1r.



## 572. Praelude

W2004/4v.

573. Chaconne

W2004/9r.

Handwritten musical score for the song "The Rose Tree". The score is written on three systems of staves. The first system consists of a treble clef staff and a bass clef staff, both in 3/4 time. The melody is written in the treble staff, and the bass staff contains a simple accompaniment. The second system continues the melody and accompaniment, with a repeat sign [1] indicating a first ending. The third system shows the final measures of the song, with a final repeat sign [1] and a double bar line. The notation is handwritten and includes various musical symbols such as notes, rests, and clefs.

## 574. Praelude

W2004/10r.

Handwritten musical score for the song "The Rose Tree". The score is written on two staves. The top staff is in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. It contains a melody with eighth and sixteenth notes, including a triplet. The bottom staff is in bass clef with a key signature of one sharp (F#) and a 3/4 time signature. It contains a bass line with eighth and sixteenth notes, including a triplet. Above the bass staff, there are two sets of chords: [r | F#] and F#.

575. Conclude

W2004/12v.

Handwritten musical score for "The Lord's Prayer" in G major, 4/4 time. The score is written on two staves. The top staff is the treble clef and the bottom staff is the bass clef. The key signature is one sharp (F#) and the time signature is 4/4. The melody is written in the treble clef and the bass line is in the bass clef. The lyrics are written below the bass line. The score is for a single part, likely a vocal or instrumental line.



## 576. Ciacona

W2004/44r.

Handwritten musical score for Ciacona, measures 1-4. The score is written on three staves. The top staff is in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The middle staff is in bass clef with a key signature of one sharp (F#) and a 3/4 time signature. The bottom staff is a figured bass line with a 3/4 time signature. The notes and figures are as follows:

Measure	Treble	Bass	Figured Bass
1	F#4	F#2	3
2	F#4, G#4, A4	F#2, G#2, A2	a, b, c
3	F#4, G#4, A4	F#2, G#2, A2	a, b, c
4	F#4, G#4, A4	F#2, G#2, A2	a, b, c

## 577. Courente

KNu/6v.

Handwritten musical score for Courente, measures 1-4. The score is written on three staves. The top staff is in treble clef with a key signature of one flat (Bb) and a 3/4 time signature. The middle staff is in bass clef with a key signature of one flat (Bb) and a 3/4 time signature. The bottom staff is a figured bass line with a 3/4 time signature. The notes and figures are as follows:

Measure	Treble	Bass	Figured Bass
1	Bb4	Bb2	3
2	Bb4, C5, D5	Bb2, C3, D3	a, b, c
3	Bb4, C5, D5	Bb2, C3, D3	a, b, c
4	Bb4, C5, D5	Bb2, C3, D3	a, b, c

## 578. Aria

KNu/7v.

Handwritten musical score for Aria, measures 1-4. The score is written on three staves. The top staff is in treble clef with a key signature of one flat (Bb) and a 2/4 time signature. The middle staff is in bass clef with a key signature of one flat (Bb) and a 2/4 time signature. The bottom staff is a figured bass line with a 2/4 time signature. The notes and figures are as follows:

Measure	Treble	Bass	Figured Bass
1	Bb4	Bb2	2
2	Bb4, C5, D5	Bb2, C3, D3	a, b, c
3	Bb4, C5, D5	Bb2, C3, D3	a, b, c
4	Bb4, C5, D5	Bb2, C3, D3	a, b, c

## 579. Favorita

KNu/24v.

Handwritten musical score for Favorita, measures 1-4. The score is written on three staves. The top staff is in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. The middle staff is in bass clef with a key signature of one sharp (F#) and a 2/4 time signature. The bottom staff is a figured bass line with a 2/4 time signature. The notes and figures are as follows:

Measure	Treble	Bass	Figured Bass
1	F#4	F#2	2
2	F#4, G#4, A4	F#2, G#2, A2	a, b, c
3	F#4, G#4, A4	F#2, G#2, A2	a, b, c
4	F#4, G#4, A4	F#2, G#2, A2	a, b, c

## 580. Prelude

BDG.

